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SATURDAY, JULY 25, 1931.



THE SEVEN POWERS CONFERENCE ON THE GERMAN FINANCIAL CRISIS: CHIEF DELEGATES IN LONDON.

In the front row in the large photograph (left to right) are Mr. Andrew W. Mellon, Secretary of the U.S.A. Treasury; M. Pierre Laval, the French Premier; the Premier, Mr. Ramsay MacDonald; Mr. Henry L. Stimson, U.S.A. Secretary of State; and Mr. Arthur Henderson, the Minister for Foreign Affairs. Between M. Laval and Mr. Ramsay MacDonald is M. Aristide Briand, the French Foreign Minister. On the third step (left to right) are M. Jules Renkin, the Belgian Premier; Dr. Heinrich Brüning, the German Chancellor; and Signor Grandi, the Italian Foreign Minister. To the right of M. Renkin (looking at the photograph) is M. Paul Hymans, the Belgian Foreign Minister. Next to him is Mr. Matsudaira, the Japanese Ambassador in London. To the right and slightly above Signor Grandi, is M. Flandin, the French Minister of Finance. The other chief delegates are Mr. Philip Snowden, the Chancellor of the Exchequer; Dr. Julius Curtius, the German Foreign Minister; and Herr von Bülow, Germany's Permanent Secretary of State for Foreign Affairs.



THE RECEPTION OF DR. BRÜNING AND DR. CURTIUS BY M. LAVAL AND M. BRIAND IN PARIS.

From left to right are M. Flandin, M. Laval, Dr. Brüning, M. Briand, and Dr. Curtius.

In the course of his speech at the opening meeting of the Seven Powers London Conference to consider the financial crisis in Germany, which was held in the Premier's room at the House of Commons, the Prime Minister said: "The present moment may be one of the turning-points in the history of the world, for good or ill. If we cannot find a solution of the present crisis, no one can foretell the political and financial dangers which will ensue. If we can find such a solution, it will be a striking proof of the growing effectiveness of international co-operation. . . . The fact that we have all met here to-day is in itself a demonstration that on every side the desire for the maintenance of cordial relations exists. . . . We are here representing our various nations, and we are also here in a spirit of co-operative good will. . . . Time is against us. Every day adds to the risks of a collapse which will be outside human control. . . . I, in the name not only of the Government, but of the whole country, welcome you all here as colleagues in a great undertaking."

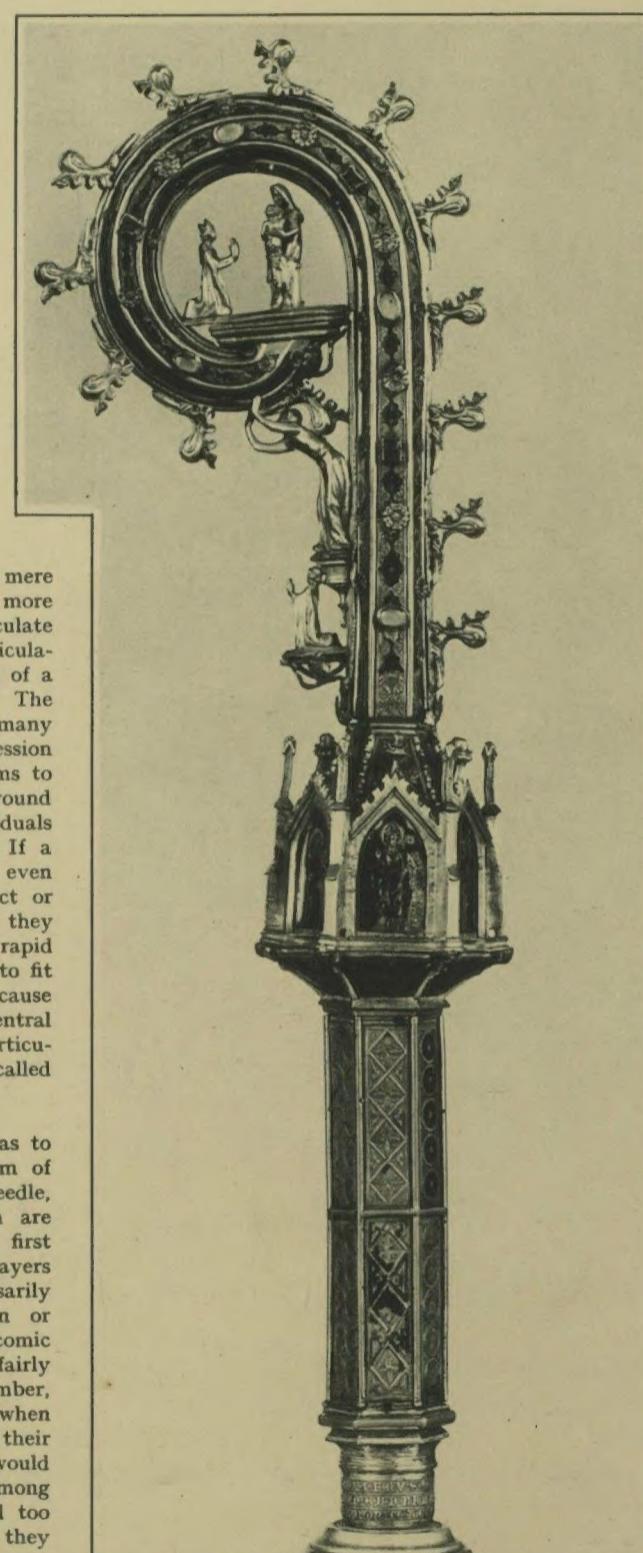


BY G. K. CHESTERTON.

I TWICE had the pleasure of seeing the admirable performance of the French company "Les Quinze du Vieux-Colombier," who performed first at the Arts Theatre Club and afterwards, I think, at the Ambassadors and the New. The pleasure was of many kinds, and not least in hearing, what I have not heard for a long time, the living and leaping beauty of the great French language, as spoken by those who know how to speak it. Like most pleasures that have that peculiar quality of swiftness, it seems at the moment difficult even to record or recall, let alone to define. The first suggestion that occurs to the mind is that all other languages move on hinges or joints, but that the French language darts and flickers like a flame. But this suggestion would be incorrect as an explanation. A flame is a fluid, in a sense; it is elemental in the sense of indivisible. But the best French speech is not only very much more than mere sound, but very much more than mere music. It is flexible, because it is not less but more articulate than what we commonly call articulate speech. It is significant that we use the word articulation in two senses; we talk of the articulation of a sentence and of the articulation of a skeleton. The French tongue is like a serpent, in that it has so many articulations as to produce the general impression of a curve. It has so many joints that it seems to have no joints at all. A man can coil a snake round and round inside his hat, though only a few individuals have indulged in this form of nature-study. If a man were to attempt to fold up a giraffe, or even to deal in this manner with the most compact or collapsible horse or dog, he would find that they were not sufficiently articulated animals. The rapid French talk is flexible in the sense of seeming to fit into every inch or corner of conversation, because those who speak it, the heirs of the most central civilisation of civilised Europe, are the most articulate of all those whom the Greek poet called "articulate-speaking men."

But the problem of folding up a giraffe so as to pack him in a hat, like the analogous problem of coaxing the camel through the eye of the needle, belongs to an order of animal fantasies which are suggested by this text in another way. The first play which I saw performed by the French players was a play about Noah and the Ark, and necessarily consisted largely of animals. The production or stage management had very wisely made them comic and symbolic animals. In fact, they might fairly be described as heraldic animals. I remember, with a slight shudder, that there was a time when theatrical managers prided themselves on their realism. I know not whether these realists would really have brought real lions and tigers among the actors. Perhaps that would have caused too realistic a shudder even for realists. But they would be quite capable of sinking huge sums of money, and going through agonies of artificial lighting, grouping, stuffing, and winding-up of clockwork, with the base and degrading purpose of making the lions look like lions. The result of such bravado of realism is always the loss of reality. What was the matter with these theatrical managers was that they were such very theatrical managers. The object of their accuracy was not truth, but a triumph of deception. About the fantastic animals of the Ark there was no deception. They were facts, as all avowed fables are facts.

It struck me that there was a certain parallel between this affair of the animals and the setting of the second French play I saw in the same place; a play about the old Roman story of Lucretia and Tarquin. The dreadful realists of the theatre, the men who spared no expense, were often particularly proud of a pedantic accuracy about historical costume. And in this case I felt that



THE TWENTY-FIRST TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM AS "THE MASTERPIECE OF THE WEEK": THE FOURTEENTH-CENTURY REICHENAU CROSIER.

The inscription on this crosier-head tells us that it was made in 1351 for the Benedictine abbey of Reichenau, situated on an island in Lake Constance, whilst Everard von Brandis was non-resident abbot and Nicholas von Guttenberg was treasurer. Doubtless, it is the abbot who kneels before the Virgin and Child in the crook; while the treasurer prays on a little bracket just above the knob. Although the use of translucent enamel on engraved silver made its appearance in the thirteenth century, it was only during the succeeding century that this technique became widely employed. In the present example plaques of enamelled silver are set in a framework of copper-gilt with architectural and sculptural details. On the knob are the Virgin and Child, the Three Magi, St. Mary Magdalene, and the first abbot, St. Firminus, who founded the abbey in 724. Enamels of this period are very rare, and the place of origin of the Reichenau Crosier cannot be more than conjectured; but it was probably made in a South German town.

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the accuracy would be very pedantic. Brutus and Collatinus or Tarquin would have been heavily attired in togas and tunic, if possible of the precise date of the first foundation of the Roman Republic. I am glad to say that in this case the producers did not bother about pedantic accuracy, or, indeed, about accuracy at all. They boldly set the whole scene amid the conventions of Renaissance tragedy; Tarquin might have been a rather extra-paganised Cæsar Borgia; while Brutus wore his hair in a way that was more reminiscent of Molière. I felt at once that it was exactly right; nay, that it was historically right. And it seemed to me that, both in the case of the comic animals and the conventional costumes, there was a principle involved that has never been expressed rightly. I will therefore proceed to express it wrongly.

Shapes that have passed through the mind of man exist in a second and special sense which does not belong to them while they are merely in unconscious nature. There must be many minute creatures that have passed through the microscope and have not yet fully passed into the mind. If a man were to blazon a bacillus on his shield, it would not be instantly recognised, like a lion or a leopard. Yet the lion that is recognised is quite unlike the lion that is real; and the leopard on the shield is a very unscientific version of the leopard in the "Zoo." If a man were to wave a flag decorated with three microbes on a chevron, it would not have the inspiring effect of the old French flag decorated with lilies, or even of the yet older Frankish flag said to have been decorated with toads. There are at least legends about toads; they had an undeserved reputation for carrying jewels in their heads; but nobody has ever started digging for diamonds in the inside of a microbe. A microbe is perhaps not a fair test, because of its small stature and shy and retiring disposition. But it would be just as true of a mammoth as of a microbe, if we really had no poetic associations or literary legends about mammoths. We hear a great deal of the huge inhuman impersonal powers of cosmos or chaos, and how inspiring they are to the imagination; but they are not really very inspiring until the imagination has worked on them for some time. The mind of man is the mirror in which these shapes become shapes of doom. And if the object be an instant attack on the imagination, as it is in the case of the drama, it is strictly true to say that a thing is not even fearful unless it is familiar.

Thus the true image of the lion is that which has been made part of the image of God. It is the lion of magnanimity, the lion of royalty, the lion who will not hurt virgins, the lion who was the emblem of the humanity of Christ. It is not the large cat whom somebody shoots with a gun or shuts up in a cage. For the purpose of immediate dramatic effect, it is necessary to be conventional; because convention does really mean the meeting-place of the emotions of myriads of men.

The same truth applies to tragedies like that of Tarquin, and their deliberate disguise in external centuries later than Tarquin. These things represent not only Tarquin, but the terror of Tarquin; the long shadow that his deed of shame cast down the centuries. We feel it more and not less when we hear that terrible voice in an Elizabethan echo, or see that dark figure in strange Florentine armour. As the only real lion is the lion that a child can dream of, so the only convincing Tarquin is the Tarquin who has been a nightmare to numberless dramatists and dreamers. This concerns artistic truth, of course, as distinct from scientific and historical truth, which have their own objective object. But, if we are talking of the effect of symbols on the soul, it is broadly true that they are best when they are most symbolic. For in man also is something of the divine, and the things that enter his world pass through a second creation.

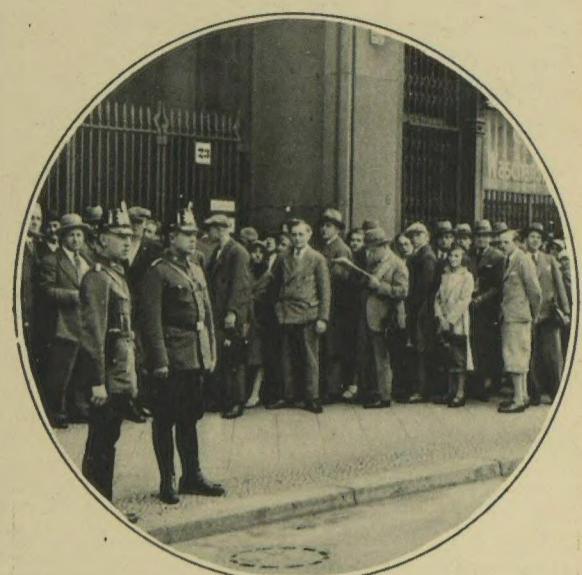
THE "URGENT EMERGENCY": THE GRAVE FINANCIAL CRISIS IN GERMANY.



THE RE-OPENING OF THE GERMAN BANKS—FOR ESSENTIAL PAYMENTS ONLY: AN EAGER BERLIN CROWD PRESSING INTO A GUARDED SAVINGS BANK TO DRAW OUT SUCH SUMS AS WERE OFFICIALLY REGARDED AS NECESSARY TO THEM.



AT THE HEIGHT OF THE FINANCIAL CRISIS IN GERMANY: A RUN ON A BRANCH OFFICE OF THE STATE BANK, IN BERLIN.



TYPICAL OF THE MANY WHO WAITED FOR HOURS TO DRAW SMALL SUMS IN CASH: MEMBERS OF A QUEUE AT A BERLIN MONEY ORDER OFFICE.



THE PERMANENT COURT OF INTERNATIONAL JUSTICE AT THE HAGUE SITTING TO DECIDE WHETHER THE PROPOSED AUSTRO-GERMAN CUSTOMS UNION—A THORN IN THE SIDE OF FRANCE—is permissible: THE JUDGES, HEADED BY MR. KELLOGG (CENTRE), HEARING ARGUMENTS.



THE ARRIVAL IN PARIS OF DR. BRÜNING—THE FIRST GERMAN CHANCELLOR SEEN THERE SINCE 1871—AND DR. CURTIUS, THE GERMAN FOREIGN MINISTER: THE CROWD CHEERING AS THE STATESMEN DROVE FROM THE STATION.

In the speech he delivered at the opening meeting of the London Conference, called to consider the financial crisis in Germany, the Prime Minister referred to the "urgent emergency" which had drawn statesmen of seven Powers together, and advocated the greatest possible expedition. That he did not overstate the case is obvious. As to our photographs, it may be well to remind our readers of one or two points. The German Banks re-opened on July 16, but, by order of



THE CHIEF GERMAN DELEGATES ON THEIR ARRIVAL IN LONDON FOR THE CONFERENCE: DR. BRÜNING, THE CHANCELLOR (LEFT); AND DR. CURTIUS, THE FOREIGN MINISTER.

the Government, only essential payments were made; payments, that is to say, for wages, and so forth. The principal German delegates, who arrived in Paris early on the afternoon of July 18, attended various discussions in the French capital before leaving for London, which they reached on Monday, July 20. Dr. Brüning had conferences with M. Pierre Laval, the French Premier, during the journey from Paris. Meantime, Judges of the Permanent Court of International Justice had been sitting at the Hague, hearing arguments as to whether the proposed Austro-German Customs Union is permissible. At the head of these Judges is Mr. Frank Billings Kellogg, who will be remembered as United States Ambassador to the Court of St. James's from 1923 until 1925.

NEWS FROM HOME AND OVERSEAS: RECENT EVENTS BY PHOTOGRAPHY.



THE DIAMOND JUBILEE OF BRITISH COLUMBIA'S CONFEDERATION WITH CANADA : VICTORIA AS IT WAS—AN EARLY VIEW OF GOVERNMENT STREET.

The most important of the terms on which British Columbia became a Province of the Dominion of Canada, on July 20, 1871, stipulated that the Federal Government should build a transcontinental railway to the Pacific seaboard. Since then the Province has gone forward by leaps and bounds. Its immense natural resources—its forests, mines, and fisheries—found an outlet in the markets of the world, and since confederation British Columbia has increased its population from 36,247 to approximately

[Continued opposite.]



THE DIAMOND JUBILEE OF BRITISH COLUMBIA'S CONFEDERATION WITH CANADA : VICTORIA AS IT IS—A BUSY AND THRIVING CITY.

600,000. Before confederation it had had an eventful history, beginning with the voyages of Francis Drake and Captain Cook; and including the descent of the Spaniards in the eighteenth-century, when the country was the subject of an ultimatum from the younger Pitt to the Spaniards. The discovery of gold in the Columbia Valley left round the Province a haze of the romance that clung to the Fraser River in the 'fifties.



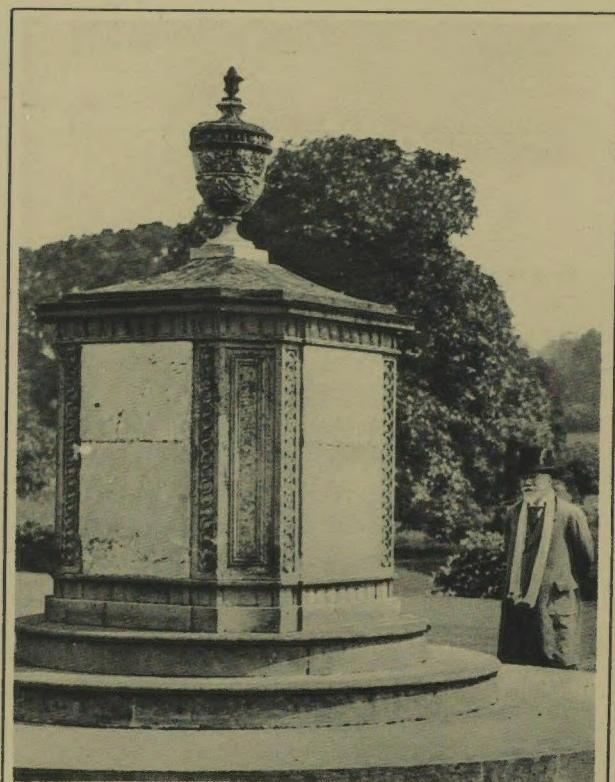
A U.S. SENATOR TAKING TO THE AIR BY HELICOPTER BEFORE THE CAPITOL, WASHINGTON.

Senator Hiram Bingham—since he was not too shy to be picked up by an autogiro in front of the Capitol, at Washington—has certainly set politicians an example in being up-to-date. Mr. Ramsay MacDonald has sometimes been called "the flying Premier"—we have yet to see him take to the air from Parliament Square!



PRINCESS HELEN OF ROUMANIA (R.) IN LONDON: A PHOTOGRAPH TAKEN IN REGENT STREET.

The Princess of Roumania arrived in London on July 19, with her brother, King George of Greece. She stated that she had come abroad for a holiday; to pay a visit to her family, and to take a cure. The visit, she said, had been undertaken in mutual understanding with King Carol, and she would be returning to Roumania in the autumn for her son's birthday.



NEWSTEAD ABBEY AND BYRON: M. VENIZELOS AT THE MEMORIAL TO "BOATSWMN," BYRON'S DOG.

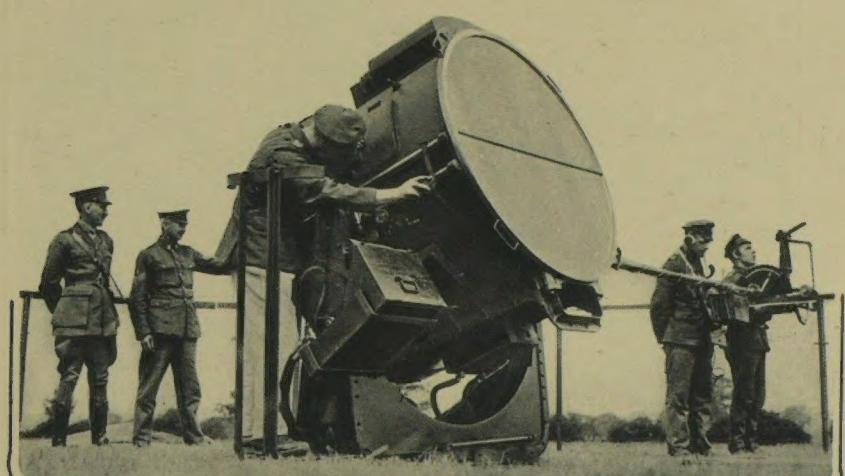


BYRON'S ANCESTRAL HOME TO BE MAINTAINED BY THE CORPORATION OF NOTTINGHAM FOR THE ENJOYMENT OF THE PUBLIC: THE CEREMONY AT NEWSTEAD ABBEY, WHERE M. VENIZELOS PRESENTED THE DEEDS OF GIFT, FROM SIR JULIEN CAHN AND MR. CHARLES IAN FRASER.

The historic part of Newstead Abbey, the ancestral home of Lord Byron, together with the beautiful grounds and gardens, passed into the possession of the City of Nottingham on July 16; Minister, who had travelled to England for the purpose, took a part in the transfer. In his speech, he said he had come to bring to Byron the deep and sincere homage and the gratitude

and remembrance of his whole nation. Nobody, he said, could think of a free Greece without thinking at the same time of Lord Byron. Newstead Abbey has been given to Nottingham by Sir Julien Cahn; and the value of the gift has been enhanced by the supplementary presentation, by Mr. Charles Ian Fraser, the former owner of the property, of the Byron furniture and other relics which have been preserved in the Abbey.

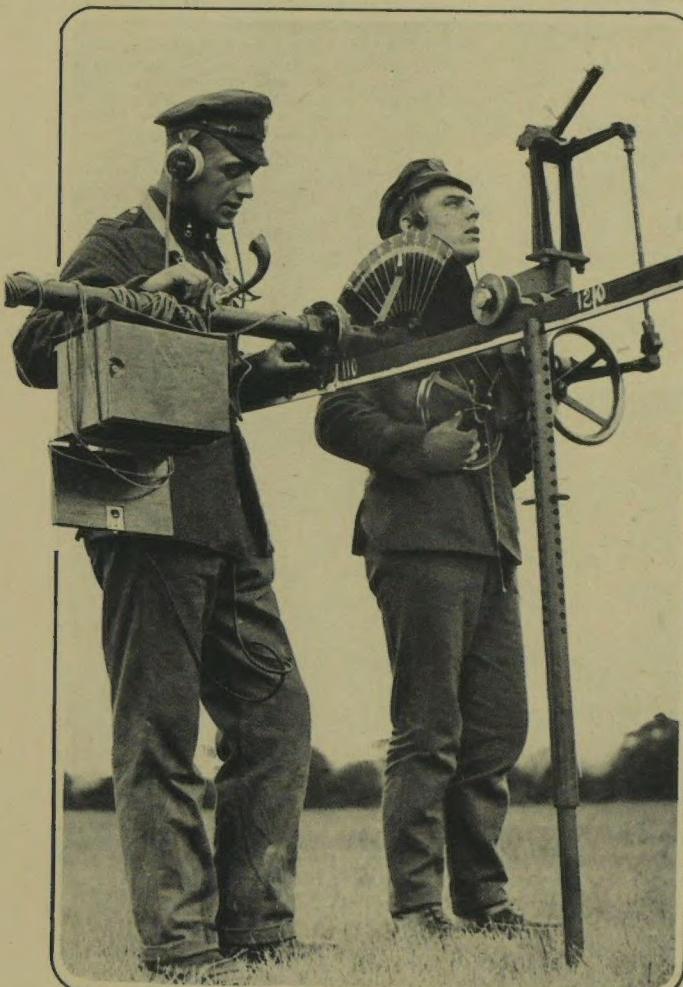
**AIR RAIDS ON LONDON—AS EXERCISES:
DEFENCE BY DAY AND NIGHT.**



AN EYE OF THE FORCE DEFENDING LONDON: A TERRITORIAL SEARCHLIGHT CREW AT DAYLIGHT SPOTTING PRACTICE FOR PICKING-UP RAIDERS BY NIGHT.



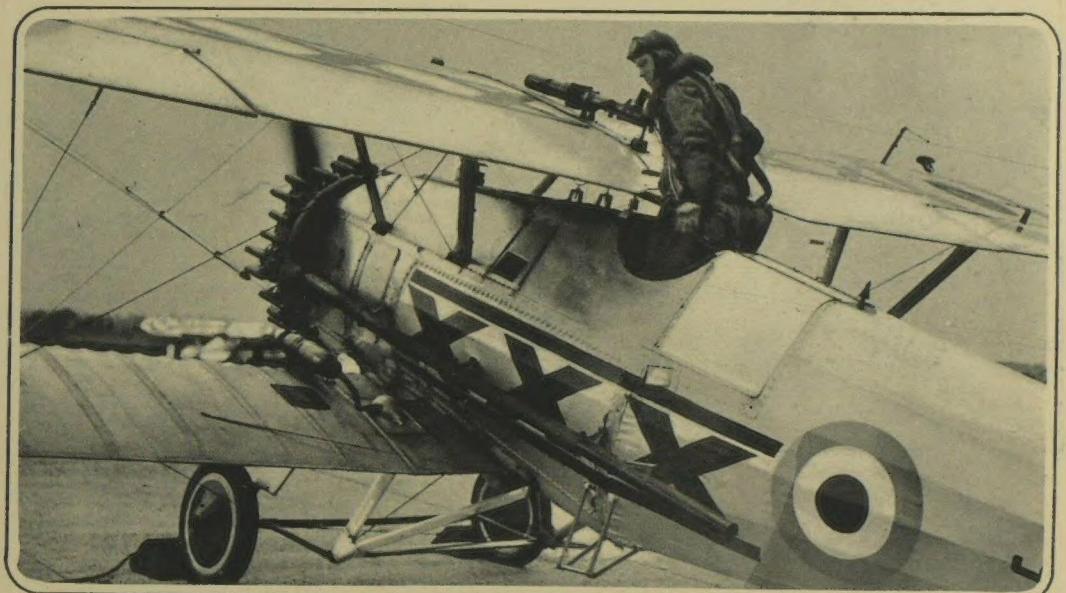
EARS OF THE FORCE DEFENDING LONDON: SOUND-LOCATORS WHOSE WORK IS TO DETERMINE THE HEIGHT, SPEED, AND DIRECTION OF RAIDING AIRCRAFT.



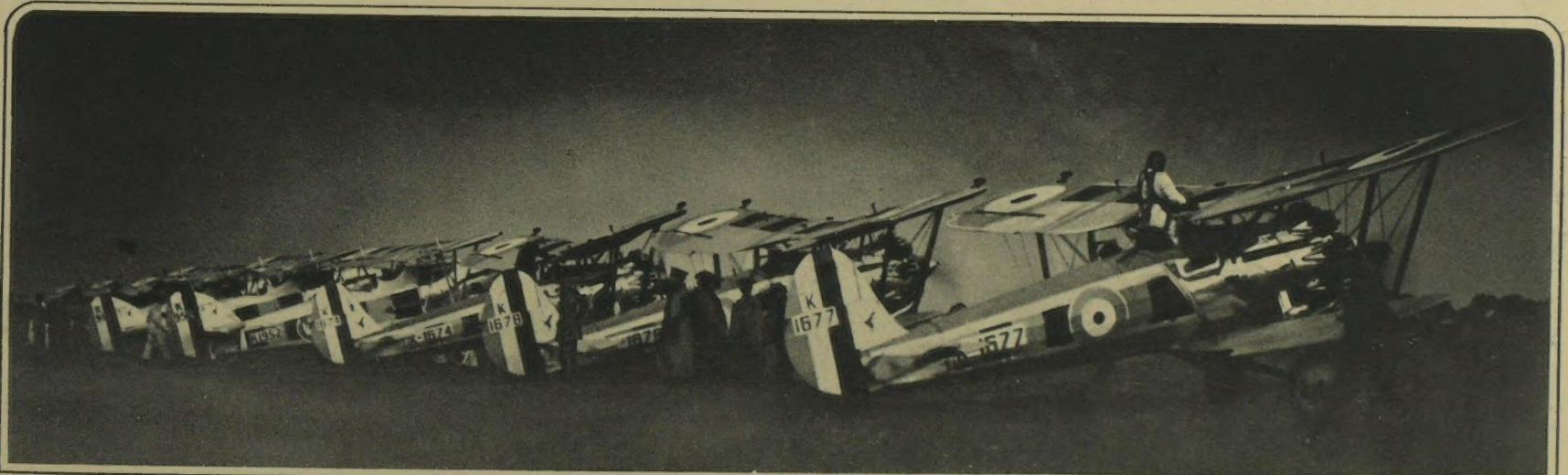
VITAL UNITS OF A SEARCHLIGHT DETACHMENT: THE MAN AT THE SIGHTS; AND THE TELEPHONIST WHO LINKS THE DETACHMENT WITH THE WHOLE COMPLEX SYSTEM OF DEFENCE.



"BLUELAND" RAIDERS ATTACKING A "REDLAND" AERODROME IN ESSEX DURING THE AIR EXERCISES: A PUFF OF SMOKE (RIGHT) INDICATING THAT THE ENEMY HAS DROPPED A BOMB.



ONE OF LONDON'S "GALLANT DEFENDERS" DURING THE EXERCISES: A "REDLAND" PILOT GETTING INTO THE COCKPIT OF HIS AEROPLANE; HIS PARACHUTE IN PLACE.



A "REDLAND" SQUADRON ON THE QUI VIVE AT NIGHT: WAITING, WITH ENGINES RUNNING, FOR INTELLIGENCE OF RAIDERS CROSSING THE COAST IN AN ENDEAVOUR TO REACH LONDON AND DROP BOMBS UPON IT.

This week has seen the air defences of London tested by Air Exercises—a series of realistic "bombing raids." The theory of defence by interception, which was only in process of evolution in 1928, has been seriously put on trial. This year one squadron of interceptor fighters is in service; but a successful defence by interception depends on an extremely efficient observer, intelligence, and communications system. During the week's Air Exercises, the attackers ("Blueland"), with 10 squadrons of the Wessex Bombing Area, had as their objectives London

and certain aerodromes of the defending force of "Redland." The whole of the defending force consisted of fighters and "interceptor" fighters, and, on the ground, an organization of observers and listening-posts, a number of searchlight units, and, theoretically, some anti-aircraft guns. Detection of the raiders at an early stage is essential to this form of defence; but when the raiders were not actually seen as they crossed the coast they were frequently picked-up by the sound-locators, who determined as far as possible their course, height, and speed.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



AT THE OPENING OF THE CONSTITUENT CORTES IN REPUBLICAN SPAIN: MAJOR FRANCO, THE AIRMAN, ON CRUTCHES.

The new Spanish Cortes assembled on the evening of July 14. Dr. Badajoz, the oldest Deputy, presided. The House, which is notably young, includes two women Deputies and five priests. Major Franco arrived on crutches, not having [Continued opposite.]



AT THE FIRST MEETING OF THE NEW CORTES IN SPAIN, WHICH WAS UNDER THE PRESIDENCY OF DR. BADAJOS: DEPUTIES IN THE HOUSE.



AT THE OPENING OF THE CORTES: SEÑOR ALCALÁ ZAMORA, HEAD OF THE PROVISIONAL GOVERNMENT, SPEAKING.

recovered completely from his accident during the electoral campaign. Señor Zamora, the Head of the Provisional Republican Government, made an eloquent speech in which he described the movement against the Monarchy which led to the setting-up of the present Republic.



MR. HAROLD JOHN MORLAND.

The auditor charged with alleged offences in connection with the affairs of the Royal Mail Steam Packet Company.

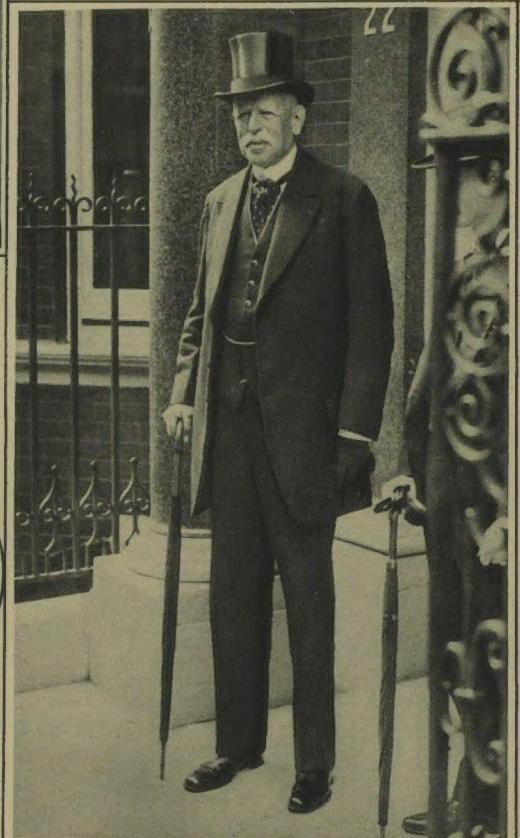


STAMPS OF THE SPANISH REPUBLIC WHICH ARE TO BE ISSUED WHEN THE STOCK OF MONARCHIST STAMPS HAS BEEN EXHAUSTED: SPECIMENS WITH PORTRAITS OF PABLO IGLESIAS AND NICOLAS SALMERON.



MISS MILLIE ORPEN, THE "COMMON INFORMER" UNDER THE LORD'S DAY OBSERVANCE ACT, 1781.

Miss Orpen, who is a clerk employed by a legal firm in the City, acting as a "Common Informer," claimed penalties amounting to £25,000 under the Lord's Day Observance Act, 1781, in connection with the Sunday opening of a cinema. She obtained judgment for £5000 and costs. Since then she has formally renounced and relinquished the penalties.



LORD KYLSANT.

The Director charged with alleged offences in connection with the affairs of the Royal Mail Steam Packet Company.



THE PAGEANT OF NEWCASTLE AND THE NORTH: THE MEETING BETWEEN KING EDWARD AND THAT MOST MAGNIFICENT PRELATE, ANTHONY BEK, BISHOP OF DURHAM. The Pageant of Newcastle and the North, at Newcastle-on-Tyne, was designed to illustrate the history of Northumberland, Durham, and Cumberland for 2000 years.—On July 16, Lord Crewe



KEATS'S HOUSE AT HAMPSTEAD, IN CONNECTION WITH WHICH A MUSEUM HAS BEEN OPENED: SHOWING THE WINDOWS OF THE POET'S BED-ROOM AND SITTING-ROOM. opened the Keats Museum, which overlooks the garden in which the "Ode to a Nightingale" was written, and is designed to be in keeping with Keats's house, which was built in 1816.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



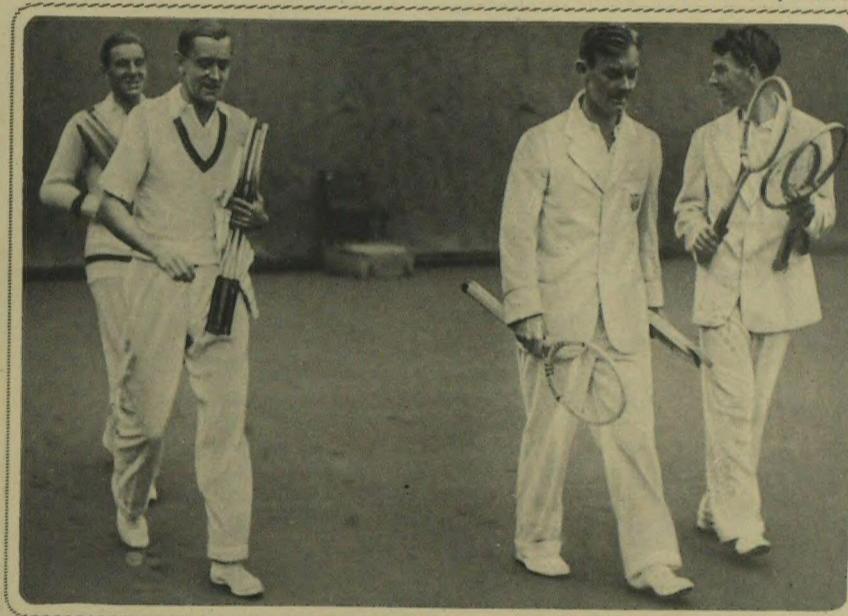
SERGT. FULTON, WINNER OF THE KING'S PRIZE, AT BISLEY, FOR THE THIRD TIME, CONGRATULATED BY PRINCESS ALICE AND THE EARL OF ATHLONE.



THE DAVIS CUP SINGLES: F. X. SHIELDS (L.), WHO BEAT F. J. PERRY, THE BRITISH PLAYER.

Great Britain defeated the United States in the inter-zonal final of the Davis Cup, and so became challengers of the French, holders of the Cup. The contest took place at the Stade Roland Garros, Auteuil, and ended with a magnificent victory of three matches to two over the U.S.A. Neither side was ahead after the first two singles on July 17; on July 18 Lott and Van Ryn gained a victory over G. P. Hughes and F. J. Perry in the doubles match, and thus gave the U.S.A. the lead. Even the most sanguine hardly hoped for an English victory in the remaining two singles. But the English actually won; and the U.S. failed to reach the challenge round for the first time since France has held the Cup. Perry put the teams on level terms by beating S. B. Wood by three sets to one; and then, in an atmosphere of intense excitement—crowded galleries cheering almost every stroke—H. W. Austin beat F. X. Shields, the American "first string" in three sets.

Sergeant A. G. Fulton, late of the Queen's Westminster Rifles, won the King's Prize for the third time at Bisley on July 18. He is in business as a gunsmith, with his father, who won the Queen's Prize in 1888. He is forty-three. He is leaving for Canada as one of the team of twelve who will challenge the Canadians on their own ranges. Since the great test of marksmanship was instituted in 1860, only three men have succeeded in winning more than once.



THE DAVIS CUP DOUBLES: THE ENGLISH PAIR, HUGHES AND PERRY (L.); AND THE U.S. PAIR, LOTT AND VAN RYN.



THE DAVIS CUP SINGLES: H. W. AUSTIN, WHO BEAT F. X. SHIELDS (U.S.A.) BY MAGNIFICENT PLAY.



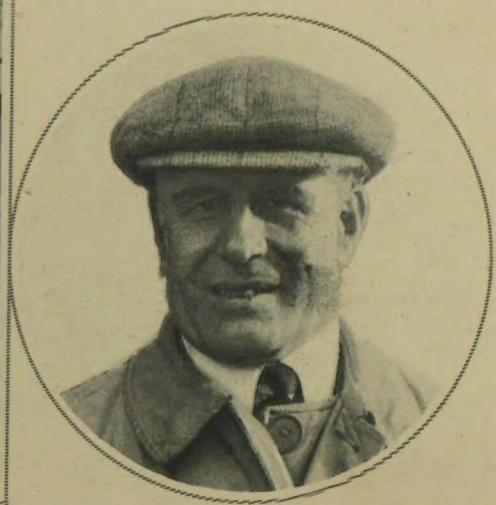
MRS. VIOLET BARING.

Killed, with Mr. Philip Noble, in the aeroplane which crashed near Wokingham on July 18. Both Mrs. Baring and Mr. Noble were experienced pilots. Mrs. Baring, who was thirty years old, was a very keen flier, and had never had an accident. Her maiden name was Archer.



THE BRITISH WIGHTMAN CUP TEAM FOR THE UNITED STATES: (L. TO R.) MISS ROUND, MISS MUDFORD, MRS. SHEPHERD BARRON, MRS. FEARNLEY WHITTINGSTALL, AND MISS NUTHALL.

Our photograph was taken on Waterloo Station as the ladies of the British Wightman Cup team were about to leave for Southampton by the American boat-train.



MR. PHILIP NOBLE.

Killed, with Mrs. Violet Baring, in the aeroplane which crashed near Wokingham on July 18. A former High Sheriff of Northumberland, and a Director of Lloyd's Bank. He was a pilot of experience and was the owner of the machine in which the ill-fated flight was made.



THE SUCCESSFUL HUNGARIAN TRANSATLANTIC FLIERS: MM. ENDRESZ AND MAGYAR PHOTOGRAPHED AT ROOSEVELT FIELD AERODROME, NEW YORK.

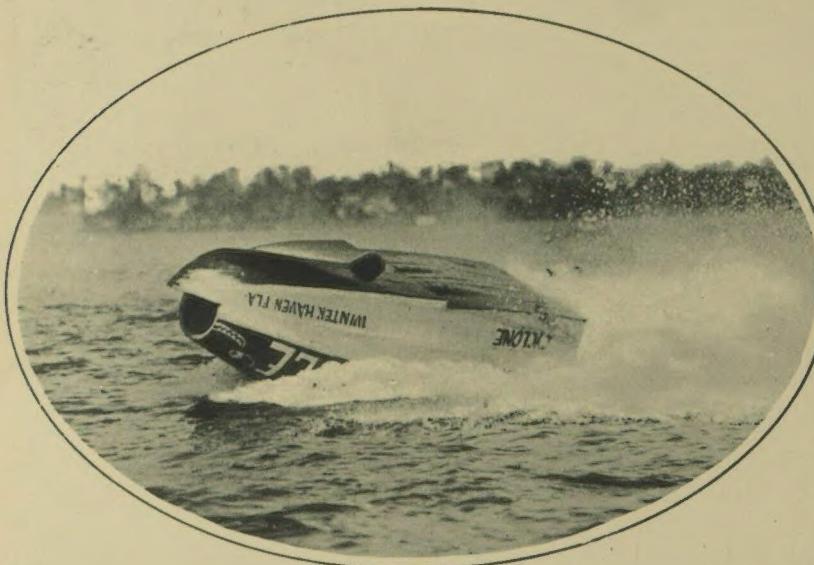
MM. Endresz and Magyar, the Hungarian airmen, leaving Harbour Grace, Newfoundland, on July 16, succeeded in making a non-stop flight across the Atlantic to Hungary. While Count Bethlen, the Prime Minister, with members of the Government and a big crowd were waiting their arrival at the Budapest airport, the airmen made a forced landing some twelve miles away, their petrol having run short.



THE ROYAL VISIT TO SANDOWN PARK RACES: (L. TO R.) LORD HAREWOOD, PRINCESS MARY, HER MAJESTY THE QUEEN, HIS MAJESTY THE KING, AND LORD DERBY. The King and Queen were present at Sandown Park for the opening day of the Eclipse meeting on July 17. Lord Derby's Caerleon won the Eclipse Stakes by half a length from Goyescas.



EVENTS OF THE DAY:
PHOTOGRAPHS HOME AND FOREIGN.



"A ROLLING BOAT, WHIZZING UPSIDE DOWN": A "STUNTER'S" LATEST FREAK ENTERPRISE ON AN AMERICAN LAKE.

With the photograph here reproduced, which reached us from the United States, is the description: "Literally and figuratively, Malcolm Pope, whose répertoire of breath-taking 'stunts' has thrilled spectators, tries a new one. This is his rolling boat, whizzing upside down over Lake Manhasset, L.I., and, presumably, Malcolm is upside down too!"



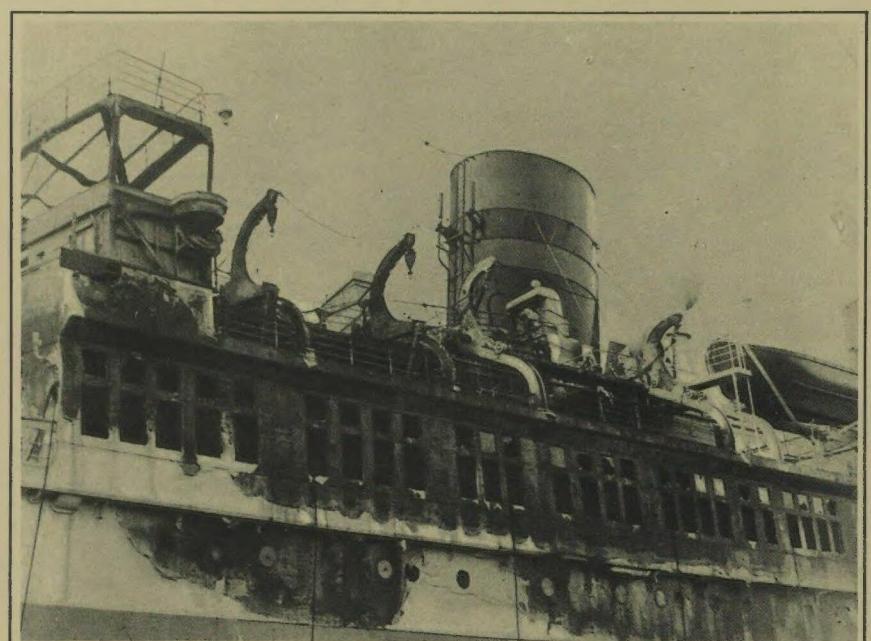
FLOOD-LIGHTING LONDON: WORKMEN ERECTING LIGHTS IN ST. JAMES'S PARK—BUCKINGHAM PALACE IN THE BACKGROUND.

It was arranged that experiments with the flood-lighting of some of London's famous buildings should be made on July 21: this in preparation for such lighting during the International Illumination Congress in September. It is interesting to add that the power required to light up "Big Ben," for example, is equal to that of two thousand ordinary electric lamps.



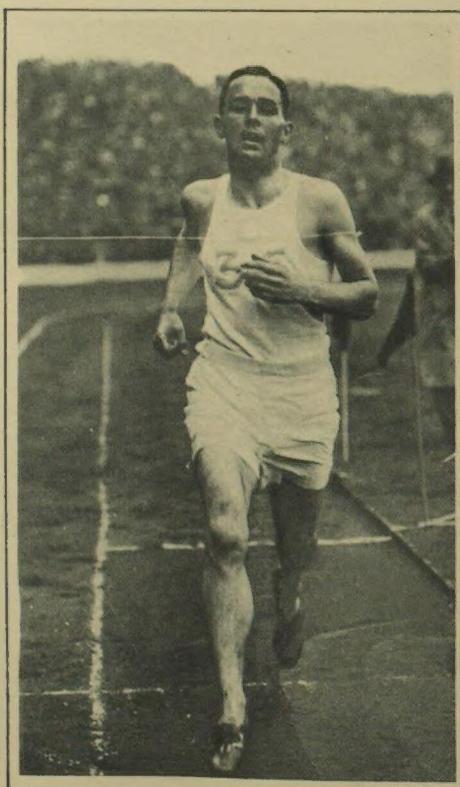
THE FATAL ACCIDENT TO MRS. VIOLET BARING AND MR. PHILIP NOBLE: THE WRECKAGE OF THE AEROPLANE WHICH CRASHED NEAR WOKINGHAM, BERKSHIRE, ON JULY 18.

Mrs. Violet Baring and Mr. Philip Noble were killed in an aeroplane crash in a field near Wokingham, Berkshire. They were on their way to the latter's country house, Chisenbury Priory, near Marlborough, where there was to be a week-end party, and where Mrs. Noble was awaiting them.



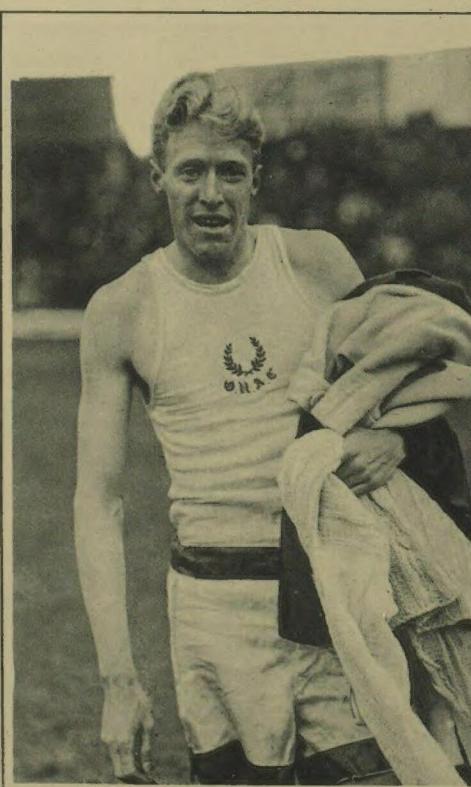
THE MOTOR-SHIP "BERMUDA," WHICH WAS ON FIRE IN HARBOUR AT HAMILTON, BERMUDA, IN BELFAST FOR RECONDITIONING: A SECTION OF THE DAMAGED VESSEL.

The 19,000-ton motor-ship "Bermuda," of the Furness Line's New York-Bermuda service, was seriously damaged by fire at Hamilton, Bermuda, on June 17. She was partly submerged to prevent the flames reaching her oil-tanks. She is now being reconditioned in Belfast.



HARVARD AND YALE VERSUS OXFORD AND CAMBRIDGE: E. W. DENISON WINNING THE THREE MILES.

Harvard and Yale met Oxford and Cambridge on July 18, when Harvard and Yale won 7½ events: Oxford and Cambridge, 4½. Three new records for the series of contests were set up—in the mile, putting-the-weight, and the 120 yards hurdles. Denison ran a capital three miles. As to Goodwillie, he won the 100 yards in 10 1-5 sec., and the 220 yards in 22 4-5 sec. He is an American who was at Cornell, and is now at Oxford.



THE AMERICAN WHO WAS AT CORNELL AND RAN FOR OXFORD AT STAMFORD BRIDGE: E. W. G. GOODWILLIE.



THE KING AND QUEEN AT THE OPENING OF THE NEW KING GEORGE HOSPITAL, ILFORD: HIS MAJESTY MAKING HIS SPEECH BEFORE THE NEW ROYAL MICROPHONE.

On Saturday, July 18, the King opened the King George Hospital at Ilford. His Majesty's speech was broadcast. This was the first occasion on which he had used his new microphone, which was illustrated in our issue of June 27. The case of this is finished in gold and silver, and bears the Royal Arms.



ABDEL RAHMAN EFFENDI ZOHEIR.

HELPLESS WAIFS OF THE DESERT SAVED FROM DEATH:

THE WORK OF HUMANITY AMONG REFUGEES FROM KUFRAS OASIS CARRIED OUT BY EGYPTIAN GOVERNMENT OFFICIALS IN THE ALMOST TRACKLESS LIBYAN DESERT.



DR. TIMO TAKHLA KELADA.

IT is now twenty-one years since the war between Italy and Turkey came to an end and the old Roman corn-growing province of Tripoli, after thirteen centuries of Mohammedan rule, became once again a dependency of Italy. During these twenty-one years, Italy has been engaged in an incessant struggle to overcome the resistance of the Tripoli Arabs, who, past-masters in the art of guerilla warfare, have resisted strenuously all attempts to colonise and settle the country.

The Arabs of Tripoli are nearly all adherents of the Senussi, a fanatical Mohammedan sect that, for the last century, with the Oasis of Kufra as their headquarters, have proselytised the greater part of North-West Africa, their influence extending along the northern coast of Egypt and among the Arabs of the Nile Valley itself. The Senussi invasion of Egypt in 1916 proved that the fighting capabilities and numbers of this sect had been greatly exaggerated, and that, as a menace to the peace of Greater Africa, they did not count; but Italy has found them most troublesome and aggressive opponents of her schemes for colonial enterprise in North Africa. With the various oases in the hinterland as bases, they have raided and harried the cultivable areas along the coastal belt, and it was only when these oases had been captured and permanently occupied that anything like peace could be maintained. The transport of a force across two hundred miles of waterless desert and their maintenance there until the pacification of the region was a considerable undertaking, and it was not till the early part of this year that Italy, having subjugated the smaller and more adjacent oases, found herself in a position to advance against Kufra, the headquarters of the Senussi religion.

Kufra is the mysterious oasis of the Sahara which was visited for the first time by Sir Ahmed Hassanein Bey and Mrs. Rosita Forbes, in 1920. Romance had painted it as a wondrously beautiful spot, with a city roofed with gold and paved with precious stones, but it proved to be very much like any other oasis in the Sahara Desert, and of no particular interest beyond the great Senussi Mosque and Zawia (University). Lying 500 miles from the Mediterranean and 650 miles from the Nile Valley, and surrounded by a sea of sand, it is probably one of the least accessible spots in the world, and its inhabitants for countless generations had lived in peace there, entirely cut off from outside influence. The oasis produced all that they required, and though at one time there had been a considerable trade from Central Africa through Kufra to Egypt, the increase in sea-borne traffic in the eighteenth century killed this caravan route, as it killed so many others, so that the inhabitants of Kufra had lost the art of desert travel. The well-worn route to Egypt through the Oases of Dakhla and Baharia had become obliterated, with the result that there was not one man in Kufra who knew those tracks except by repute.

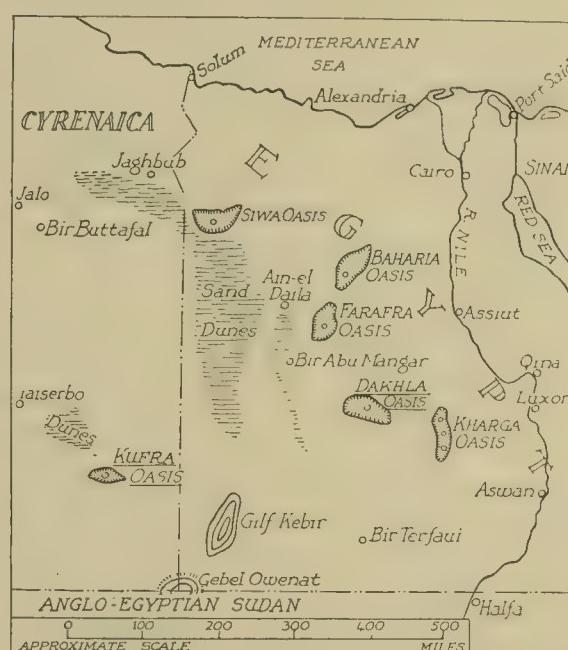
spent in packing up on their camels their portable goods and a supply of water in jars sufficient to last twelve days, which, according to the account given by the oldest inhabitants, was the length of time it would take to reach Dakhla or Farafra, the oases of Egypt where water and stores are plentiful. The main body of them, some 500 strong, set out on the old caravan route across the sand on

out from Kufra, however, did not know the road; their camels were untrained and unfit for twelve days'

hard marching; and they were hampered with women, children, and baggage. For the first two days the track from Kufra was clearly marked with the deep camel-pads worn by centuries of caravans, and also by the whitened bones of camels; but on the third day the route, unused for nearly a hundred years, disappeared into soft sand, where no trace could be found. For days the unfortunate party struggled along across a hideous waste of undulating sand, where not even desert-scrub bushes grow and there is no living thing. The heat was intense by day and the nights were bitterly cold, and, as the march continued and the camels grew weaker, they had to lighten the burdens by discarding blankets and food.

Day after day passed and there was not a trace of the old track nor any footprints to guide them, but, being Arabs, they possessed that sense of direction which kept them proceeding always towards the north-east, where they knew the Egyptian oases and safety lay. About the tenth day out, when their water was nearly exhausted, they struck the car-tracks made by an exploring expedition of Prince Kamal El Din Hussein, who, in 1923, had made an attempt to reach Kufra from Dakhla. This cheered the party up, for they imagined they must be close to the oasis and water, but the tracks led due east from their line of march and Dakhla was still 200 miles away. Water then ran out, and they killed some of their camels and drank the small supply that they found in the reserve stomachs of the animals—Nature having equipped the camel with a storage-tank on which he can draw for ten days or more. The children then began to fall out, and their parents, too weak to carry them, had to abandon them in the desert, hoping that when help arrived they could return and pick them up. The caravan, now reduced to the last stages of exhaustion, broke up into small parties—the strongest still struggling on eastward, whilst others, demented by their sufferings, strayed off the track into the sand-dunes.

In the Oasis of Dakhla the Egyptian officials of the Frontier Administration had had no notification whatsoever of the happenings in Kufra, or that a large party of exhausted Arabs were struggling across the desert towards them. On Feb. 23, however, exactly thirty days after the inhabitants of Kufra had started on their march, news was brought in by a Dakhla Arab that a large party, dying of thirst, were coming towards the oasis. The Egyptian police officer, Abdel Rahman Eff. Zoheir, a man of about thirty years of age, grasped the situation at once, and set out with two old Ford cars, accompanied by the station doctor, Dr. Timo Takhla Kelada, carrying with them water, brandy, and oranges. Some sixty miles from Dakhla they met the first party—the survival of the fittest—some twenty-four men, women, and children who were on the point of death from thirst and hunger. It was lucky that the doctor was with the party to see that water and stimulants were given in small quantities, as otherwise the Arabs, frantic with thirst, would probably have drunk themselves to death. Water was administered at first in small quantities, together with brandy; and the patients were then given oranges to suck. When they had revived slightly, they informed the officials that there were hundreds more dying along the road running some 150 miles to the west, and the doctor and the police-officer, taking with them in the cars the worst cases, and promising that camels and supplies would start at once to the help of the remainder, hurried back to Dakhla to obtain more cars and assistance. Late that day they started off again, passing on the way several of the first party who had sufficiently recovered to stagger on into the oasis. After travelling sixty miles, they began to meet with stragglers, some of them crawling on all fours, some completely demented and raving, while others had dug their own graves and, with Oriental fatalism, had



THE SCENE OF THE DESERT RESCUE WORK DESCRIBED ON THIS PAGE: THE LIBYAN DESERT; WITH KUFRAS (ON THE EXTREME WEST), THE STARTING-PLACE OF THE PARTY OF REFUGEE ARABS WHO TOOK TO THE DESERT AFTER THE RECENT ITALIAN CONQUEST; AND DAKHLA OASIS (CENTRE), WHERE THE EGYPTIAN GOVERNMENT OFFICIALS DID SOME MAGNIFICENT RESCUE WORK AMONG THESE DESERT-WAIFS.

Several parties of refugees left Kufra after the recent Italian conquest; and one of the largest—some 500 strong—headed in the direction in which they imagined that Dakhla Oasis lay, nearly 500 miles away. Since the disuse of the caravan routes, the Arabs of Kufra have lost most of their desert craft, and there are no longer tracks on the caravan route. Had it not been for the prompt and efficient action of the Egyptian police-officer and doctor at Dakhla, who set out with cars and a camel-train of supplies to meet the party, all of them must have perished in the sands. As it was, 450 of the unfortunate refugees were brought into Dakhla and restored to life.



MODERN METHODS IN THE WORK OF PATROLLING THE EGYPTIAN DESERT: THREE FORD CARS WHICH PLAYED A PRINCIPAL PART IN THE RESCUE OF ARAB REFUGEES FROM KUFRAS WHOSE WATER AND TRANSPORT HAD FAILED.

Probably the simple Arabs of Kufra had some notification of the advance of the Italians against them, as they appear to have made preparations for defence, but their first experience of the outside world and civilisation took the form of a bombardment of the town by aeroplanes on Jan. 17. Three days later, the native Camel Corps of the advancing force were in occupation of some low hills outside the oasis, and the Senussi Arabs, after an exchange of shots, were caught napping by the same ruse as that employed by William the Conqueror against Harold. The Italian Camel Corps pretended to break and run; on seeing which the Senussi jumped up from behind their cover among the rocks to give chase—and were promptly mown down by a stream of machine-gun bullets from the right flank. This is the story as told by the survivors of the battle, and there is no doubt that the severe lesson that the Arabs received contributed towards their decision to evacuate the town and make for either Egypt or the Sudan across the desert. The night after the battle was



RESCUE WORK IN THE ALMOST TRACKLESS LIBYAN DESERT: THE THREE FORD CARS HALTED AMONG A PARTY OF EXHAUSTED ARABS (LEFT); AND THE CAMEL-TRAIN FROM DAKHLA BEARING ORANGES, WATER, AND BRANDY.

the four-hundred miles' march to Dakhla. Estimating a daily trek with camels at 35 miles, it would be just possible, with trained camels and camel-drovers used to their work, to do the journey in twelve days. The unfortunate party that set

lain down to die. Many were already dead, and six more died whilst stimulants were being administered; but 17 were saved and 8 of the worst cases were put in the cars and hurried back to Dakhla, which was reached at midnight.

[Continued on page 168.]




THE WORLD OF SCIENCE.

INTERESTING ENEMIES OF THE GARDENER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

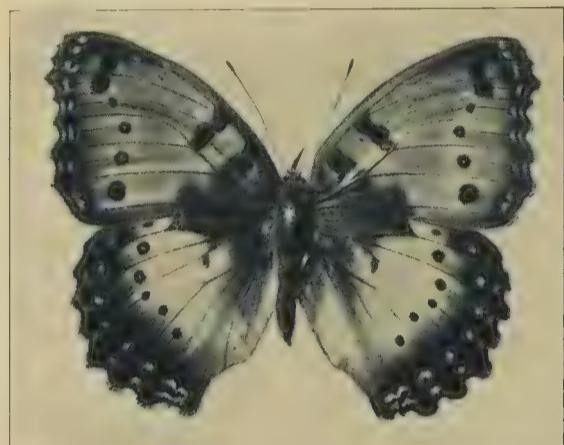
THOSE who are neither farmers nor gardeners probably regard butterflies as the most harmless creatures imaginable. They are often, indeed, held up as creatures which lead a life of luxurious idleness. But there are two species—the large and the small white—at any rate, which are anathema to all who cultivate cabbages. It is not that the butterflies themselves do any harm. This is done during their early days, when, as green caterpillars, they eat ravenously, and show their good taste by preferring the heart to the outer leaves! The damage they can do is great, for at this time they have horny jaws which cut like scissors. When their thirty days of gorging are done, and they have passed through that marvellous transformation which converts them into butterflies, they can do no more mischief, because a delicate tubular proboscis replaces the horny jaws. But they are still potentially mischievous, for the females spend the rest of their lives in laying eggs to secure the continuance of their race—and the destruction of cabbages, mustard, and turnips. Each female will lay round about 100 eggs.

We who do not suffer from these ravages can find in these insects some extremely interesting themes for comment. For example, there is the fact that they present two distinct coloration-forms, apart from the differences between the sexes in this matter. In these two species, it should be mentioned, the female is the more intensely marked, and since they are closely similar it will suffice to describe the more strongly marked of the two species. This is the small white. In the spring, all the females,

form—*levana*—that they were, by the earlier entomologists, regarded as of a distinct species—*A. prorsa*—for their coloration is almost black, relieved by narrow transverse bars of white. An extensive series of experiments showed that the two supposed species were but seasonal forms of *A. levana*, due to the conditions of temperature under

of the wings is of a deep blue-black, relieved by paler blue-and-red markings; while the under surface presents beautiful gradations of black and blackish-grey, the effect of the whole being black. But while this coloration is unquestionably governed by external physical conditions—wetness or dryness of the atmosphere—it also stands in intimate relationship to the animate environment, serving in each case as a protective coloration, which, by the way, is also intimately associated with the "behaviour" of the insect in each of its two phases. For the black under-side of the "dry" form serves to hide it in the sheltered places it frequents; while the very conspicuously coloured underside of the "wet" form—which is even more vividly tinted than the upper-side—is associated with the more active habits of this form, which seeks exposed, open ground. Since this under-side, like the upper, presents contrasts of red and black, we may regard it as a "warning" coloration, inasmuch as insectivorous creatures of all kinds avoid animals so coloured, knowing from experience that they are unpalatable, to say the least.

The dry season, as Professor Poulton points out—and he has made a life-long study of the relations between the coloration of animals to the struggle for existence—is a time of far greater stress than the wet; for, though the enemies of insects are fewer, the insects themselves are even more proportionately reduced. Large groups of insects at this season bury themselves in the ground, and so disappear; and the struggle falls heavily on those which remain above ground. Furthermore, the dry-season forms are more sedentary than the wet, falling largely into a

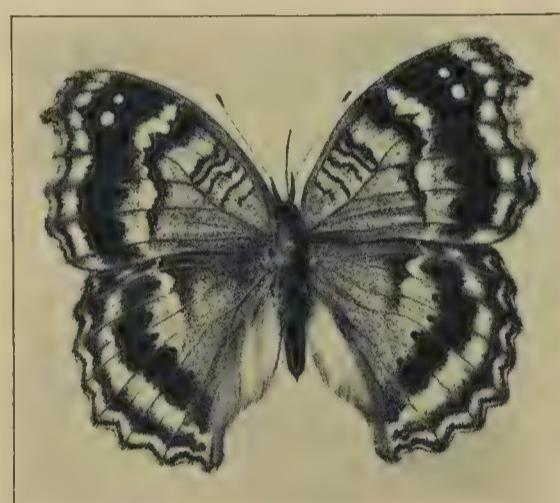


2. THE SEASONAL VARIATION OF THE SOUTH AFRICAN BUTTERFLY *PRECIS SESAMUS*, WHICH CORRESPONDS TO THE DIFFERENT WAYS OF LIFE OF THE TWO BROODS: THE "WET-SEASON" FORM, *P. NATALENSIS*, SHOWING ITS BRILLIANT "WARNING" COLOUR-MARKINGS.

The wet-season form of this butterfly shows a "warning" coloration on both upper and lower wing-surfaces. This is connected with the life it leads—one of movement in the open—at a time when its enemies are most active, in comparison with the life of comparative torpor led by such butterflies in the dry season.

which the larval and early pupal stages were passed. By cooling appropriately, Dr. Punnett tells us, at the right stage, *levana* can be made to produce the *levana* form instead of the *prorsa* form, which is normally produced only under summer conditions. So also, by appropriate warming conditions, *prorsa* will give rise to *prorsa*. Normally it gives rise only to the spring form, *levana*, since this type is the product of the autumn brood produced by *prorsa*.

What is true of *levana* is true of a number of other species, some of which are British. Here temperature is the factor which produces these surprising results. But in countries where the year is marked by wet and dry seasons, instead of cold and warm ones, moisture is the agent which brings about the change. In some of the South African butterflies of the genus *Precis*, the seasonal change is vastly more striking. Herein we have, apparently, two quite distinct and unrelated species, *Precis sesamus* and *P. natalensis*, for so they were named by entomologists. But Sir Guy Marshall, one of the greatest living authorities on butterflies, showed that they were seasonal forms of one and the same species. This he did by breeding experiments, obtaining the black-and-blue dry-season form from the red wet-season *P. natalensis*. The two butterflies are as unlike as can be. Even without the aid of colour, the two adjoining photographs show this.



4. THE "DRY-SEASON" FORM OF THE SOUTH AFRICAN BUTTERFLY *PRECIS SESAMUS*: A REMARKABLE CONTRAST TO THE WET-SEASON FORM OF THE SAME BUTTERFLY—THE SO-CALLED *PRECIS NATALENSIS*.

state of torpor, or aestivation. But, though less on the wing, if they are disturbed they are more active, and hence more difficult to catch than the wet forms. In the wet season, on the other hand, butterflies are on the wing in every gleam of sunshine, and the enemies they chiefly have to evade are those which pursue them on the wing or stalk them in their brief intervals of rest. Hence the value of the "warning" coloration of the wet form at a time when there is abundance of more palatable food; and the "protective" coloration at a time when food is scarce and the struggle for life severe.

Experiments with various species showing two distinct forms—spring and summer, or wet and dry season—show that the determining climatic factors assert themselves at somewhat different periods of the life-history. In some the effect is produced during the larval stage; in others during the pupal stage.

Those who do not mind taking a little trouble might make some interesting experiments on several of our British butterflies which show conspicuous differences between the spring and summer broods. For, besides our large and small white butterflies, the "heath," "ringlet," and "comma" butterflies show variations which may be incipient spring and summer forms. These seasonal forms are profoundly interesting, since in some cases changes in the physical environment result not merely in changes of hue, but in the production of a totally different coloration pattern. Yet other species,



3. SEASONAL VARIATIONS IN THE COLOURING OF BUTTERFLIES: FEMALES OF THE SMALL WHITE BUTTERFLY—THE ONE ON THE LEFT HATCHED IN THE SPRING; THE OTHER HATCHED IN THE SUMMER.

The small white—like the large, or "cabbage-white," butterfly—not only shows a distinct coloration as between the sexes, but a different coloration in the spring and summer broods. These differences are the effects of temperature.

They differ in form, pattern, colour, size, and the coloration of the upper and under surfaces, as well as in habits.

In *P. natalensis* the wings are of a vivid copper-red, with black markings, and the upper and under surfaces of the wings are alike. In *P. sesamus* the upper surface

living in the same environment, present a stable coloration, whether single- or double-brooded. Here, again, we see how living bodies of the same type differ in their responses to the stimuli of the inanimate physical environment.

I. THE SEASONAL VARIATION OF *PRECIS SESAMUS*:

THE DULL "PROTECTIVE" COLOURING ON THE

UNDERWING OF THE "DRY-SEASON" TYPE, WHICH

SPENDS MOST OF ITS TIME AT REST UNDER LEAVES.

This presents a striking contrast with the under-surface of the

wet-season type, which is precisely similar to its upper-surface,

illustrated in Fig. 2. The dry-season form spends most of its

time at rest under leaves and needs a "protective" coloration;

the wet-season form displays a "warning" coloration on both

upper and lower surfaces, since it lives out in the open.

which have emerged, after hibernating, from the pupal state, have two black spots on the fore-wings and one on the front margin of the hind-wing, in line with the two in front. There may also be a trace of black on the tip of the front wings—which is very conspicuous in the large white at this season. These spring-emerging individuals provide the summer brood, in which all the females have a small black area on the tip of the front wings, while the spots are much larger. In the large white females of this brood the black areas of the wing-tips are conspicuously large.

What interpretation are we to put upon these differences between the spring and the summer types? Why should they differ, when so many other species of butterflies producing two generations in the course of the year show no such differences in coloration? Moreover, the caterpillars show no distinctive seasonal markings. A clue to the causes of these puzzling facts is afforded in the life-history of a small Continental species of butterfly, *Araschnia levana*, allied to our Painted Lady and tortoise-shell butterflies. The butterflies which emerge in the spring are the product of eggs laid in the autumn. These either produce larvae which had time to reach the pupal stage before the advent of winter, which was passed in hibernation, or late larvae, which hibernated immediately after hatching. In either case, the resultant butterflies are red, with black markings.

The eggs these produce form the second brood of the year, giving rise to butterflies so utterly unlike the spring

FISH AS GROTESQUE "AIR-BALLOONS":
A PUFFER NORMAL AND INFLATED—AT THE "ZOO."



A PUFFER IN ITS NORMAL CONDITION: THE FISH AT PEACE WITH THE WORLD AND, THEREFORE, SHOWING NO SIGNS OF ITS HABIT OF DISTENDING ITSELF WHEN ENRAGED.



A PUFFER WHEN ANGRY OR IN FEAR: THE FISH, DISTENDED WITH AIR, AS IT DRIFTS UPSIDE DOWN AT THE WILL OF THE CURRENTS AND SUGGESTS A GROTESQUE BALLOON OR A PAGE PLAYTHING!



A PUFFER FULLY DISTENDED WITH AIR AND FLOATING UPSIDE DOWN ON THE SURFACE: THE FISH AS A HELPLESS SLAVE OF THE WATERS; BUT PROTECTED FROM ITS ENEMIES BY THE SPINES PROTRUDING FROM ITS TENSE SKIN.

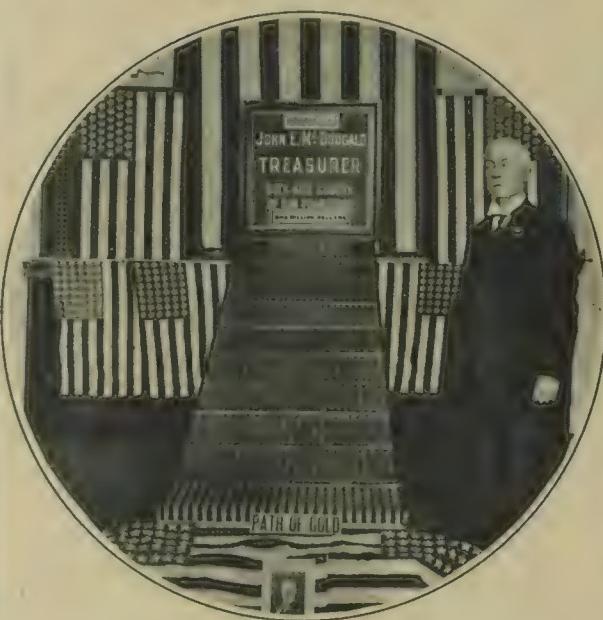
Visitors to the Aquarium of the London "Zoo" are not likely to forget the "Puffer Fish" if it chanced that they saw them floating as inflated monstrosities—though they might be forgiven for overlooking them if they were in their normal state at the time. The Puffers can distend themselves with air until they look like the grotesque balloons which were a feature of this year's aerial "Big-game Hunt" during the Air Pageant at Hendon; or like the india-rubber monsters of the *pageant*! They achieve this by swallowing air which passes into the oesophagus and blows out the whole fish until the spines stand out at right angles from its

tense skin. Naturally, in this condition, the Puffer floats back-downwards on the surface and is carried helplessly to and fro by waves and currents; but its bristling spines make it safe from attack. To return to its normal state, the fish expels the air through the mouth and gill-openings with a loud hissing noise. Besides this, the Puffer is said to be able to "fill up" with water as well as air, and play on an attacker with jets from its reservoir. For the most part, Puffer Fish (*Tetraodontidae*) are inhabitants of the warm seas; but their relations are also to be found in some tropical rivers.

CONCERNING CURRENCY: COPPER; BRONZE; AND INGOTS OF GOLD.



SWEDISH COPPER PLATE MONEY: THE EIGHT DALER OF 1663; MEASURING 12 INCHES BY 24; AND WEIGHING 31 LB.



A MILLION DOLLARS IN GOLD COIN: A "PATH" OF 50,000 TWENTY-DOLLAR GOLD PIECES—WEIGHT: 1 $\frac{1}{8}$ TONS.



THE OLDEST MONETARY INGOT: PHOENICIAN COPPER; INSCRIBED "PURE" IN CADMEAN LETTERS. (16TH CENTURY B.C.)

THE GRADUAL DEBASING OF ROMAN BRONZE MONEY: COINS WHEN AT THEIR HEIGHT AND IN DECLINE. (INSET AT RIGHT-BOTTOM: GOLD AND SILVER PIECES.)

After the bronze ingot which was of the same value as the merchandise it purchased came the bronze ingot whose face value was greater than its actual value. Then Commerce demanded "change," and there came into being coins as we know them—pieces of different denominations. The unit was the *as*; then came *semis*= $\frac{1}{2}$ *as*, or 6 *unciae*; *triens*=1-3 *as*; *quadrans*= $\frac{1}{4}$ *as*; *sextans*=1-6 *as*; and *uncia*=1-12 *as*. These are seen in their earlier form in the top row in the illustration. In the second row they are shown in a later stage, when they had deteriorated in actual value. In the third they are shown in a still lower stage.

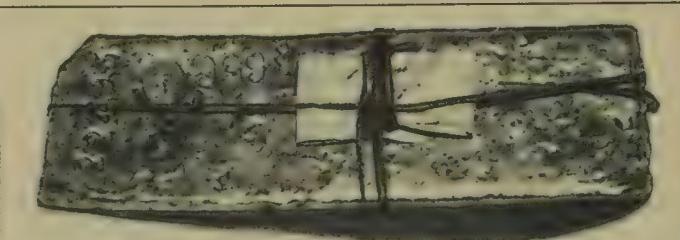


A ROMAN BRONZE INGOT OF THE SAME VALUE AS THE MERCHANDISE IT PURCHASED—THE OX, WHOSE EFFIGY IS ON IT.



A ROMAN BRONZE INGOT—NOW OF THEORETICAL, RATHER THAN ACTUAL VALUE; WITH A RELIGIOUS SYMBOL ON IT: SACRED FOWL.

IN view of the Central European financial crisis, and the consequent general discussion of currencies, exchanges, the gold standard, and so forth, these illustrations cannot fail to interest. With regard to the gold ingots, it should be noted that the ingot shown at the bottom right-hand corner of this page contains 995 parts of pure gold in the thousand—the minimum accepted by the Bank of France until the necessities of the international Exchanges introduced to the strong-room ingots from foreign sources which were less rich in gold. As the gold ingots thus vary to a considerable extent, it is necessary that each one of them should be assayed. This is done by chipping a piece from the left-hand top corner of each ingot, and having this tested. In connection with the Roman coins, we may add (from the "Britannica"): "In very early times Rome had reckoned values in oxen and sheep, hence the word *pecunia* (money), from the same root as *pecus* (head of cattle). Later she began to use bronze as a means of payment."



A GOLD INGOT CONTAINING 99.98 PER CENT. OF GOLD AND FORMED FROM CORNERS TAKEN FROM IMPORTED INGOTS.



A BANK OF ENGLAND GOLD INGOT CONTAINING 91.66 PER CENT. OF GOLD.



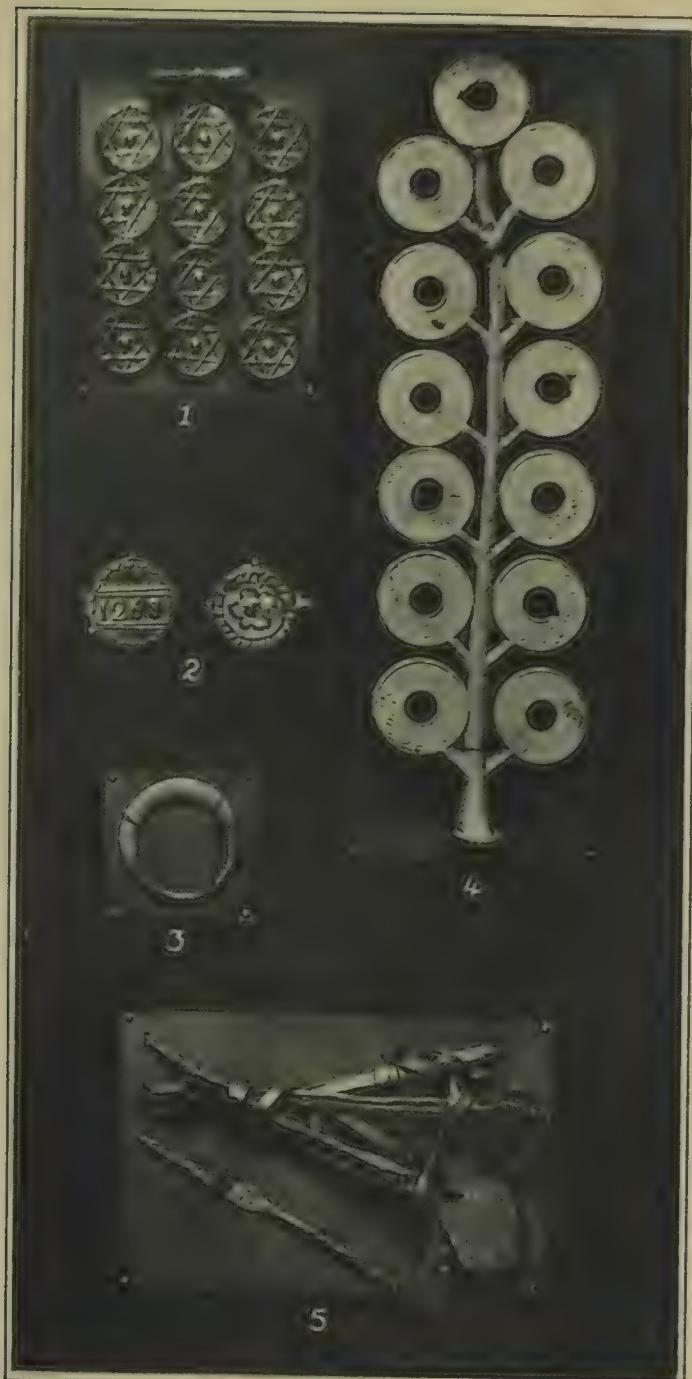
THE STANDARD GOLD INGOT OF THE STATE BANK OF FRANCE; CONTAINING 99.50 PER CENT. OF GOLD.



A ROMAN GOLD INGOT WEIGHING 500 GRAMMES AND BEARING, IN ADDITION TO THE OFFICIAL STAMPS, EFFIGIES OF THE EMPERORS GRATIAN, VALENS, AND VALENTINIAN II.

CONCERNING CURRENCY: STRANGE AND PRIMITIVE MONEY FROM VARIOUS PARTS OF THE WORLD.

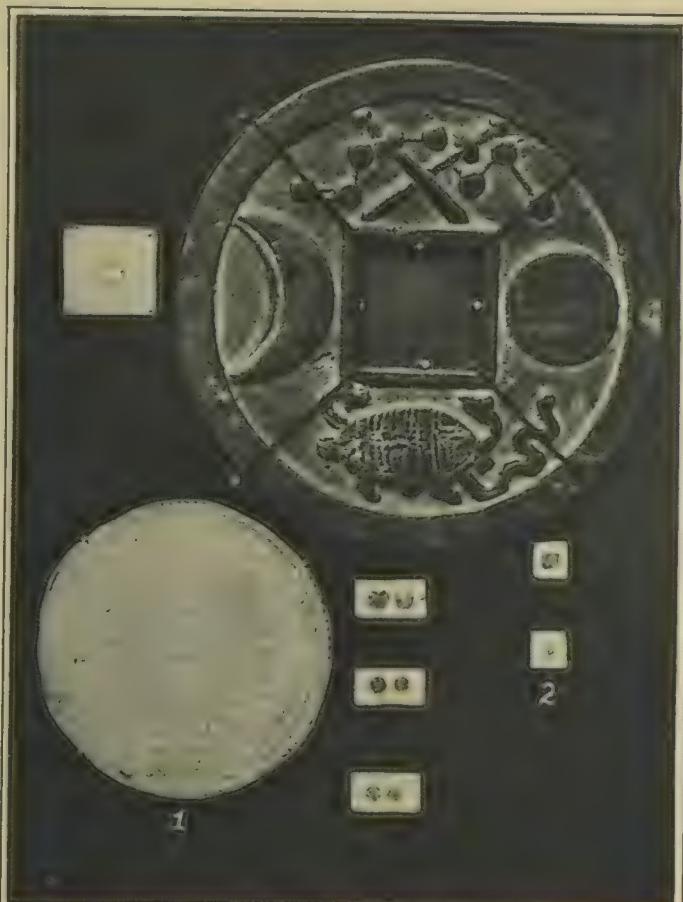
IN an article entitled "The Geography of Money," Mr. William Atherton Du Puy wrote in the "National Geographic Magazine": "'Money,' it has been said, 'is what the other man takes for the things you want.' Man has used money, in some form, since the dawn of civilisation. Fish-hooks and slave-girls, beads, hawks and hounds, all have served as a medium of exchange. Early Virginians bought wives with tobacco. Once, it is said, Mexican Indians used cacao beans, until aboriginal crooks began making clay counterfeits, baked and varnished to look like the real. The study of money, as an instrument of trade through the ages, involves art, heraldry, and mythology; it leads to economics and politics—and far into history. When kingdoms rose, often new moneys rose with them; and when they fell, their moneys passed away. The very progress of civilisation itself may be largely measured by the pace at which the various moneys of the world have been standardised and accepted by international commerce. It was, to a large degree, the quest for gold and silver, and their use in coined money, which led to the exploration and settlement of America, Australia, and South Africa."



1. NINETEENTH-CENTURY MOROCCAN COINS CAST IN A MOULD AND READILY DIVIDED FOR SMALL CHANGE. 2. MOROCCAN COINS — AS BROKEN APART FOR CHANGE. 3. ZULU RING-MONEY. 4. NINETEENTH-CENTURY TIN "TREE" MONEY FROM MALACCA; WITH COIN "BRANCHES" READY TO BE BROKEN OFF FOR CHANGE. 5. PRIMITIVE AFRICAN MONEY IN THE SHAPE OF CRUDELY-FORMED MINIATURE WEAPONS.



1. FISH-HOOK MONEY FROM ISLANDS OFF ALASKA; 2. HAND-WROUGHT NAILS WHICH WERE COLONIAL NEW ENGLAND MONEY; 3. RUSSIAN COPPER PLATE COIN (EIGHTEENTH-CENTURY); 4. A WISMAR SIEGE COIN (8 SCHILLINGS; COPPER; 1715).



COINS OF EXTREME SIZES: SMALL AND LARGE CASH FROM CHINA (TOP); AND (1) A BRUNSWICK-LÜNEBURG QUADRUPLE CROWN (1666) CONTRASTED WITH TINY COINS WHICH INCLUDE THE SMALLEST, A ONE-GRAIN PIECE FROM SOUTHERN INDIA (2).

- STRANGE MONEY:**
1. JAPANESE HAMMERED MONEY;
 2. SHAN STATES BOAT-MONEY;
 3. TURKISH DISH-MONEY;
 4. JAPANESE CLAW-MONEY;
 5. CHINESE LILY-ROOT;
 6. CHINESE GHOST-HEAD;
 7. OLD CHINESE BELL-MONEY;
 8. EGYPTIAN GLASS-MONEY;
 9. CHINESE "FINGER-NAIL" (618-626);
 10. MOROCCAN GLASS-MONEY;
 11. ANCIENT EGYPTIAN;
 12. A BODY-SHAPED COIN ("DRESS-MONEY"; OLD CHINA);
 13. MEXICAN LEATHER-MONEY;
 14. CHINESE SPEAR-MONEY;
 15. PORCELAIN MONEY FROM SIAM, CEYLON, ETC.;
 16. CHINESE PASTEBORD FUNERAL MONEY.



THE AUSTRALIAN LYRE-BIRD—NOW A BROADCAST ARTIST.

AN ACCOMPLISHED DANCER-SONGSTER-MIMIC RECENTLY "PUT ON THE ETHER."

By MICHAEL S. R. SHARLAND.

The Lyre-Bird, of Australia, has won a new distinction. In addition to possessing the extraordinary habits which are dealt with in the article here given, it has become a broadcast artist. Recently, it was possible for listeners-in in its native land to hear it singing and mimicking. So successful was the broadcast, in fact, that a repetition of the "turn" was considered—with a view to its transmission to Great Britain.

NOTABLE for many reasons, but chiefly for its powers of mimicry and its strikingly decorative tail, the lyre-bird is the most outstanding of the numerous interesting birds that occur only in the Australian continent. Restricted in range, living in the dense hilly country of Eastern Australia, it keeps for the most part to the thick brush, where it is often heard but not so frequently seen, and where the observer may search for days before finding the large, bulky nest. It has been called the "wonder bird," for nowhere is there a bird possessing equal powers of vocalism and mimicry; while its mating display and dancing mounds render it, as Professor Newton considered, "one of the most remarkable feathered inhabitants of Australia," if not of the world.

It has been the privilege of few people in these days of advanced civilisation and settlement to see the lyre-bird in its natural surroundings. In size it is about the same as a domestic fowl. The body is a deep chocolate brown, relieved by patches of rufous on the abbreviated wings, a tint which harmonises well with the gloomy dwelling-places in the deep shady fern-gullies of heavy forests. A short crest adorns its head, and its bill is slightly arched or turned downwards. The tail, for which the bird is famous, and which forms an Australian emblem, is longer than the remainder of the body, and is composed of two stout lyrate feathers about two feet in length, forming a "frame" for the fourteen inner feathers of peculiar structure resembling wire; the lower surface, which is exposed during display, being a silvery white. The complete tail is supposed to resemble the shape of the harp known as the lyre, but it is not carried in the lyre-form usually displayed by taxidermists and featured by illustrators. Indeed, there is only a superficial resemblance at any time, for, while walking or feeding, the feathers are folded together, and in display the tail approximates more closely an open fan.

The female lyre-bird lays but one egg a year, yet, strange to say, the male indulges frequently in a display similar to the courting display, and pays marked attention to the hen at almost any time of the year. This display is something which many ornithologists have endeavoured to see, but have failed time and again. It is performed in strict seclusion in the thickest and most tangled part of the forest, and the performer is so shy and timid at this time—ceasing his dancing at the slightest suspicious or unusual noise—that, should a person by some means happen to witness it, he may congratulate himself upon his remarkable good fortune.

The efforts of the male to impress a hard-hearted female with the fervour of his intentions give rise to an extraordinary exhibition of plumage and song that may extend from ten to fifteen minutes, at

indulges in a demonstration of prancing, bowing, and scraping; and the forest echoes his rapturous, full-throated singing.

The tail during display is brought over the back, and at times is drooped about the head (as shown in the illustrations on the opposite page), so that the bird can see only what is going on directly in front of it; but frequently the head is poked through the fine feathers, either to inspect the surroundings or to cast glances in the direction of the mate feeding unconcernedly close by. At this time the long, handsomely marked side-feathers of the tail are projected sharply at right-angles from the base or drooped along the sides of the body, and in full display the tail may well be likened to the shape of a fan, quivering and vibrating as the bird works itself to a pitch of excitement in dance and song.

With astounding faithfulness, the bird imitates all the familiar sounds of the forest—the notes and songs of birds and the calls of animals; the sawing of wood, and the noise arising from branches of trees rubbing together in the wind; perhaps the sound of a motor-horn in the distance, the bark of a dog, the cry of a child—all these and many others are faultlessly reproduced by this "prince of mocking-birds." In addition to mimicry, the lyre-bird has many rich, melodious notes of its own, and on rainy days, or during frosty mornings, both the male and the female may be heard going over their varied répertoire. Lyre-birds are poor fliers, and, as a rule, only fly downhill after climbing a tall tree overlooking a gully. It is not often that a bird rises higher than its starting-point, and 100 yards is the limit of a flight. Otherwise, however, they are very active birds, scratching vigorously, running rapidly, and leaping easily to a height of several feet.

A further point of interest attaching to the nesting of the lyre-bird is that the courtship display, mating, nest-building, and incubation of the egg take place in winter, and the young one is usually hatched during the coldest days of the year. It may be that there is more food to be obtained at this time of the year, for the lyre-bird likes to scratch in the soft, damp earth and vegetable mould, where centipedes, millipedes, lizards, earthworms, and insects are collected. Certain it is that, when other birds begin to undertake their home cares in the spring, the nesting of the lyre-bird is over. To try to see the display, or to hear the calls to best advantage, one must, perchance, visit the gullies in the short and often bleak days of winter. The young lyre-bird, tended with great care from infancy, is housed in a strong and comfortable nest. The large, domed structure, which is deep and warm and lined with feathers from the parent's breast, is constructed of stout sticks and fern-scrapings, and made, usually, at the foot of a tree, and sometimes among the fronds of a treefern, with the opening commanding a view of the gully for some distance each way. Incubation of the egg occupies approximately five weeks, and the young may remain in the nest for from six to seven weeks.



A FEMALE LYRE-BIRD ON A LOG IN A MOUNTAIN-STREAM: A PHOTOGRAPH SHOWING THAT THE HEN IS WITHOUT THE ORNAMENTAL TAIL OF THE MALE, POSSESSING ONLY A NUMBER OF LONG FEATHERS CURVED TOWARDS THE ENDS.

Photographs by Michael Sharland.

which time the tail is erected and shown in all its glory; while on hillocks or mounds constructed amongst the bracken and scrub the excited creature



A TWO-WEEKS-OLD LYRE-BIRD IN THE NEST: A YOUNGSTER (COVERED WITH SOOT-COLOURED DOWN) WHICH IS HATCHED DURING THE COLDEST DAYS OF THE AUSTRALIAN YEAR.

THE LYRE-BIRD—NOW A BROADCAST ARTIST: A LOVE DISPLAY.

PHOTOGRAPHS BY MICHAEL SHARLAND.



A MALE LYRE-BIRD SINGING ON A LOG—NOT ON THIS OCCASION FOR THE MICROPHONE: A "PERFORMANCE" IN NATURAL SCENERY; WITH A MATING SEASON "DANCING-MOUND" IN THE BACKGROUND.



A MALE LYRE-BIRD SINGING AND DISPLAYING ON A "DANCING-MOUND" MADE DURING THE MATING SEASON: THE SILVERY TAIL-FEATHERS BROUGHT OVER HIS BACK, AND DRAPED OVER HIS HEAD.



THE MALE LYRE-BIRD DANCING WITH HIS BACK TO THE CAMERA; HIS TAIL FEATHERS ALMOST CONCEALING HIS BODY AS HE PRANCES ON HIS "STAGE": A PHOTOGRAPH TAKEN WHILE THE FEMALE WAS FEEDING UNCONCERNEDLY.

The song of the lyre-bird was broadcast so successfully in Australia the other day that it was decided to arrange for another performance, a "turn" it might be possible to relay to Great Britain. The broadcast in question was made in a gully in the Dandenong Range, not far from Melbourne. Microphones were connected with an amplifier-panel hidden a few feet away from the feathered artist. Close to one of the microphones was a large mirror, before which the vain and inquisitive bird sang while it watched its own dancing. It also imitated the note of the kookaburra and that of many bush birds. Few persons have seen the



THE MALE LYRE-BIRD DANCING WITH HIS FACE TO THE CAMERA: A PHOTOGRAPH TAKEN WHILE THE BIRD WAS CONTINUING HIS ENDEAVOURS TO ATTRACT THE FEMALE; HIS TAIL HIDING ALL BUT HIS LEGS AND THE LOWER PART OF HIS BODY.

display of the lyre-bird, though many ornithologists have tried, only to be faced with successive failures; and it is claimed that not more than two photographers have succeeded in photographing it. The reason for this lies in the fact that the bird is very timid during the mating season, which is the depth of the Australian winter! At the slightest suspicion of an unusual noise, it breaks off its frantic prancing, bowing and scraping. Further, the lyre-bird's favourite haunts are deep forest gullies in which the light is too poor for camera-work to be satisfactorily undertaken. The lyre-bird's tail is an emblem of Australia.

BOOKS OF THE DAY.

TO the man of

and working in the open air, or the adventurer who answers the call of the wild, the sedentary life of "littery gents" would hardly appeal. He probably regards them, as the flunkey regarded the organ-grinder, "more in pity than contempt." Yet literature forms a medium wherein such extremes of habit or temperament may meet. Most wanderers include a few favourite books in their kit, while the bookman may be by nature an adventurous soul, only condemned to humdrum pursuits by force of circumstances. Then again, the explorer depends on the ink-slinging fraternity to make his achievements known; may, indeed, become a temporary scribe himself, applying to his own quest an amended version of Captain Cuttle's maxim : "When found, make a book of."

The best books of action, however, are the unpremeditated, recounting activities undertaken for their own sake, "without thought of publication." A fine specimen is "*WILDERNESS TRAILS IN THREE CONTINENTS.*" An Account of Travel, Big-Game Hunting, and Exploration in India, Burma, China, East Africa, and Labrador. By Lionel A. D. Leslie, F.R.G.S. With Foreword by the Rt. Hon. Winston S. Churchill, P.C., forty-one Photographs and a Map (Heath Cranton ; 10s. 6d.). As modern books go, this one seems to me exceptionally cheap, considering its vast territorial scope and variety of interest, both in text and illustrations. The author shows himself a keen observer of all things in nature, including mankind, and describes them as in genial talk among friends. Humour and common sense are leading characteristics of his outlook. As his eminent sponsor puts it : "Mr. Leslie writes in a simple, direct, and, at the same time, compulsive style of the facts and impressions of his wanderings in the Sunderbunds of the Ganges Delta, in the Himalayas, in Orissa, in Burma, in the wildest parts of the Chinese - Indian frontier, in Tanganyika, and in Labrador." At the moment, of course, the light he throws on conditions in India and Burma has a topical appeal.

In reading this and other travel books this week, I have been specially interested by problems connected with the treatment of coloured races. Of Tanganyika, Mr. Leslie writes : "The natives in this district [Moa] show a very marked respect for the white man, more so than in India; but at the same time there is nothing cringing or servile in their manner. Whenever a European passes they all raise their caps and shout 'Jambo!' in salutation. This is, I believe, still due largely to the effects of German rule. Talking of German rule—or mis-rule, as some people like to interpret it—brings us to the question of flogging." Discussing alternative punishments, the author writes : "To 'tell a man off' is perfectly futile, as words have as much effect on an African as water on a duck's back." The African, he declares, prefers a beating to a fine. In the words of the poet, I suppose, "When naughty, he likes to be licked."

On matters of native morals and missionary influence, Mr. Leslie makes critical comments, but gives honour where honour is due. "Personally," he adds, "I have the greatest admiration for many missionaries; those sincere, unselfish, and fearless ones in whose ranks have been found some of the most heroic figures in the annals of the human race." In the chapter on Labrador, he writes : "Scattered along the coast are the German Moravian Missions, that look after their welfare. . . . These missionaries encourage the Eskimos to retain their primitive hunting existence, to wear their own fur clothing in preference to European, and to live on seal flesh in preference to imported goods. . . . What an example to missionaries in Africa and other places, where they usually try to make a white man out of a black, and with such painful results! These good people . . . have been virtually responsible for saving the Eskimos of Labrador as a race."

I was formerly under the impression that the "little frosty Eskimo" was illiterate. I know better now, since perusing "*THE ESKIMO BOOK OF KNOWLEDGE.*" By George Binney, B.A., Oxon., Hudson's Bay Company. Rendered into the Labrador Dialect by the Rev. W. W. Perrett, for many years Superintendent of the Moravian Mission in Labrador, with the assistance of Dr. S. K. Hutton, M.D., Secretary, Moravian Mission, London. With Photographs and end-paper Map. (A limited number

of copies available for the public, at 8s. net, post free, on application to Hudson's Bay Company, 68, Bishopsgate Street, London, E.C.2.) The translation into Eskimo—a fearsome-looking language—faces the original English. For a simple people the Eskimo use uncommonly long words—*verba plusquam sesquipedalia*. Comparatively brief are those below an illustration of a royal procession—"Atanek George aipangalo Mary iglugasaksoab Londonib apkulutingitigut ingerarpul, kammutevni aksalloalingmik atorlutik"—which, being interpreted, means : "King George and Queen Mary riding in their great komatik through the paths of the encampment of London." Another photograph is entitled : "Edward, the eldest son of King George, racing across country on a large four-legged animal called a 'horse,' which eats grass like a deer."

What better way could be devised of tempering the impact of modernity on a primitive folk than such an appeal in their own tongue, imparting essential information—political, geographical, hygienic, and industrial? The author, explaining his purpose, says : "Upon these merry people, wholly ignorant of the Why and Wherefore of the world, the shadow of Civilisation is now falling. . . . This book endeavours to arm the Eskimo with vital knowledge, so that, apart from the crutch of sympathetic legislation, he may stand a better chance to fend for himself."

"The Eskimo Book of Knowledge" forms a model, I think, for conveying similar instruction to other native

should be inclined to

identify him with Captain Critchell-Bullock, from whose point of view the whole story is told, with constant glimpses of his thoughts and motives, which could only come either direct from himself or through some very intimate interpreter.

Readers in sympathy with the wandering spirit, and journeys "back of beyond," will find much to their taste in some other notable books which must be briefly mentioned. Contacts—occasionally violent—between primitive folk and motor-borne pioneers of civilisation occur in an excellent account of a modern prospecting adventure—"HIDDEN WEALTH AND HIDING PEOPLE." A Search for Gold Amongst the Blacks of Central Australia. By Michael Terry, F.R.G.S. With 63 Illustrations (Putnam ; 15s.). The clash of white with black in Northern Queensland forty years ago is well described in "THE JOURNAL OF A JACKAROO." Told by Frank Hives and Written Down by Gascoigne Lumley. With Portrait Frontispiece (Lane ; 10s. 6d.). A "jackaroo" is the Australian term for "an apprentice to the business of raising and dealing in cattle."

Stirring chapters in the early annals of Hobart, and Tasmania generally, on the seafaring side, are vividly retold in "VANISHED FLEETS." By A. J. Villiers. Illustrated (Bles ; 16s.). The author has already proved his mastery in describing life aboard sailing-ships, from personal experience, in his previous books—"Falmouth For Orders" and "By Way of Cape Horn." His handling of cognate historical subjects is no less forceful and picturesque. Several passages recall the white man's early dealings with the Tasmanian aborigines, now long extinct.

Five chapters on the old-time whalers of Hobart provide contrasts to the modern industry, with its harpoon-guns, which forms the subject of "WHALING IN THE ANTARCTIC." By A. G. Bennett. With Illustrations and Diagrams (Blackwood ; 7s. 6d.). Whales seem doomed to follow the Tasmanian blacks to extinction, failing an adequate system of control, for which the author pleads, to check the "appalling waste."

Pioneer voyages of Elizabethan days, which opened up many parts of Asia to our trade, but have been less celebrated in literature than the westward enterprises, are ably recorded in "EASTWARD HO!" The First English Adventurers to the Orient—Richard Chancellor—Anthony Jenkinson—James Lancaster—William Adams—Sir Thomas Roe. By Foster Rhea Dulles. With 20 Illustrations (Lane ; 12s. 6d.). Chancellor it was who, seeking a north-east passage by way of Archangel, "thought to discover Cathay and found Russia," receiving a magnificent welcome from Ivan the Terrible.

To those who enjoy a flavour of the gruesome, highly-seasoned fare is provided in "THE WRECK OF THE 'DUMARU.'" A Story of Cannibalism in an Open Boat. By Lowell Thomas. With Illustrations by Kurt Wiese and four Photographs (Heinemann ; 10s. 6d.). The *Dumaru*, an American ship loaded with explosives, was blown up by lightning, near Guam, on Oct. 16, 1918. One of her boats, with thirty-two men, drifted westward for twenty-four days until eventually cast ashore in the Philippines. Two men were then drowned, while sixteen had died during the voyage and two had jumped overboard. Mr. Thomas got the story from a survivor, whom he met by accident in Cleveland. He has made it into a sufficiently blood-curdling narrative.

Before quitting the chamber of horrors, I may add that the series of Notable British Trials now includes so recent an item as "THE TRIAL OF ALFRED ARTHUR ROUSE." Edited by Helena Normanton, B.A., Barrister-at-Law (Hodge ; 10s. 6d.). The "blazing car" case is of particular interest to criminologists as representing a novel method of murder (imported from Germany) and for other features, including the question of Press comments and the publication of confessions. Rouse's confession is given in full. The editing of the volume has been very ably done. Certain details of the evidence might have caused a Victorian public to regard the handling of such material as a man's job; but we think differently now.

C. E. B.



RELICS OF NAPOLEON'S EXILE IN ST. HELENA SHOWN AT THE FRENCH COLONIAL EXHIBITION—QUEEN VICTORIA HAVING CEDED THIRTY-TWO ACRES ON THE ISLAND TO NAPOLEON III.: THE GREAT EMPEROR'S BED, TOILET-BASIN, AND CHAIR.

A collection of relics of Napoleon's exile in St. Helena, lent by the "Comité de Ste-Hélène," is to be seen in the Permanent Museum of Colonies at the International Colonial Exhibition in Paris. Illustrated here are Napoleon's narrow, iron camp-bed, covered with a baldachin of green damask; his cast-iron folding-chair, covered with crimson velvet and having a gold fringe; and his toilet-basin of silver, supported by three golden swans. Readers who may wonder why St. Helena relics are included in a French colonial exhibition may be reminded that thirty-two acres on the island were ceded by Queen Victoria to Napoleon III.

in 1858 and that, therefore, the site of Napoleon's exile forms, in a sense, a French colony.

races. That some such methods have already been employed elsewhere appears from a useful little work called "KENYA WITHOUT PREJUDICE." A Balanced, Critical Review of the Country and its People. By Henry Owen Weller. With a Foreword by the Rt. Hon. A. Neville Chamberlain, P.C., M.P. (Published by "East Africa," 91, Great Titchfield Street, London, W.1 ; 5s.). Here we read : "There are many tribes and many vernaculars. In some there is now a considerable literature."

A party of Eskimos, of an unusually ragged and weather-beaten type, figures incidentally in a remarkable book describing an adventure in the Barren Lands of Northern Canada, namely, "SNOW MAN." By Malcolm Waldron. Illustrated (Cape ; 10s. 6d.). The moving spirit was Jack Hornby, a son of the famous Lancashire cricketer, A. N. Hornby, and his companion was a young officer, Captain James C. Critchell-Bullock, who had served with Allenby in Palestine. They survived unbelievable hardships throughout a winter in the bleak northern wastes, until, starving and emaciated, they at last reached a trading-post of the Hudson Bay Company. Hornby, who perished, with two other companions, in a subsequent expedition, was essentially a man "of the snows"; a rebel against civilisation.

I am left wondering as to the personality of the author, Malcolm Waldron. He gives no preface to explain his connection with the affair; he does not speak in the first person till the last chapter. But for the fact that he there says : "This book is not mine, though of my writing," I

"OUR LADY OF THE SPORTS":

I. A STONE STATUETTE FROM CRETE—
IN THE FITZWILLIAM MUSEUM, CAMBRIDGE.

For comparison with the chryselephantine figurine; and showing the elaborate costume for which masculine dress was substituted by women performing in the bull-ring.

SIR ARTHUR EVANS argues that the newly revealed chryselephantine figurine from Crete which is illustrated here, and in colours on another page, represents the Minoan Mother Goddess as "Our Lady of the Sports," patroness of the arena. It will be seen that the Goddess wears male attire. Sir Arthur (recalling a Cappadocian sky-god cylinder which depicts a sacred bull associated with two male acrobats) notes: "In the Oriental case we see a male divinity with male performers. These bull-

[Continued opposite.]



2. THE UNIQUE, NEWLY REVEALED CHRYSELEPHANTINE FIGURINE
FROM CRETE; SHOWING THE MINOAN MOTHER GODDESS AS "OUR
LADY OF THE SPORTS."

A UNIQUE MINOAN FIGURE.

3. THE "BOSTON GODDESS"—A MINOAN
CHRYSELEPHANTINE FIGURE.

For comparison with the chryselephantine figurine; and showing the costume which women acrobats of the bull-ring in ancient Crete discarded for male attire.

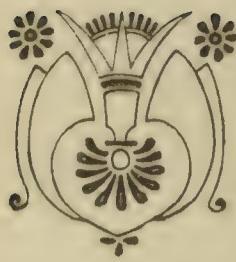
sports, however, when transferred to Crete undergo a characteristic transformation. Could the female votaries of the great native goddess, who naturally took precedence in her cult, be excluded, indeed, from the acrobatic feats in her honour? Their elaborate costume . . . stood in their way, but . . . religious conservatism seems to have demanded, as the condition of the entry of female participants in the ceremonial sports thus originally connected with a male divinity, that they actually assimilated their attire to that of the male performers."



4. "OUR LADY OF THE SPORTS": A BACK VIEW OF THE NEWLY REVEALED
CHRYSELEPHANTINE FIGURINE OF THE MINOAN MOTHER GODDESS WEARING MALE
ATTIRE AS PATRON OF THE BULL-RING.



5. "OUR LADY OF THE SPORTS": A SIDE VIEW OF THE NEWLY REVEALED
CHRYSELEPHANTINE FIGURINE OF THE MINOAN MOTHER GODDESS, THE ARMS
UPLIFTED TO CONFER A BLESSING.



"OUR LADY OF THE SPORTS": A UNIQUE CHRYSELEPHANTINE FIGURINE

OF THE MINOAN MOTHER GODDESS FROM CRETE.

A Revelatory Article by SIR ARTHUR EVANS, D. Litt., F.R.S., etc. (See also page 149, and colour page opposite.)

BEFORE calling attention to a new and remarkable relic of Minoan Art in the shape of a chryselephantine figurine that has now seen the light, a few explanatory words may be useful regarding the old Cretan sports of the bull-ring to which it clearly bears a relation. The passionate attachment of the Spaniard to bull-fighting found a near parallel long before the dawn of written history among the Minoan population of ancient Crete (Fig. 6). There, too, the pictorial records preserved to us show crowded grand stands overlooking arenas in which the feats of toroadores form the principal theme.

There were, indeed, certain essential distinctions, and it must be said that they show to the advantage of the old Cretan performers. Riding of any kind was as yet unknown—at least, in any European or Mediterranean area—and the risks, therefore, were not shared by unfortunate horses. Nor, except in certain cases for a sacrificial end, was the life of the bull itself sought by those who grappled it. In part, indeed, the sports were purely of the Rodeo order.

Another important distinction in the case of the Cretan half-sports—especially as seen in their most characteristic form in the palace arenas—was the religious sanction that continually makes itself apparent. The Minoan Mother Goddess herself was conceived of as taking a personal interest in the performances, and her pillar shrine, with its consecrating emblems, was actually set between the grand stands—much as a royal box in a theatre—so that those engaged in the hazardous bull-grappling feats could feel themselves under the eyes of the divinity and, at need, might invoke her protecting power.

The existence of a Mother Goddess can itself be traced back to an immemorial antiquity in Crete, but there are evidences of intrusive religious influences from the Anatolian side, dating from about the beginning of the "Age of Palaces," which sufficiently reveal the source of the bull-sports that from this time onwards form such a prominent accompaniment of her cult. Bulls with ceremonial trappings, akin to those that recur on the beasts of the Cretan arenas, are seen in connection with a sky-God on Cappadocian cylinders belonging to the last half of the third Millennium before our era—the period that ushers in the Minoan Age in question. In one case, indeed, the sacred animal is actually associated with two male acrobatic figures.

In the Oriental case we see a male divinity with male performers. These bull-sports, however, when transferred to Crete undergo a characteristic transformation. Could the female votaries of the great native Goddess who naturally took precedence in her cult be excluded, indeed, from the acrobatic feats in her honour? Their elaborate costume, illustrated by the chryselephantine figure of the "Boston Goddess," shown in Fig. 3 stood in their way, but it might have been thought that if they were to take part in the feats of the arena, the difficulty would have been met by the substitution of some simple form of "shorts" adapted to the female sex in place of this somewhat cumbersome fashionable dress.

It was not so, however. Religious conservatism seems to have demanded, as the condition of the entry of female participants in the ceremonial sports thus originally connected with a male divinity, that they should actually assimilate their attire to that of the male performers. What took place was, in effect, a real sexual transformation, analogous to that of the ancient Queens of Meroë, who asserted their titular kingship by wearing false beards. A still nearer illustration is to be found in the ritual assimilation to the male sex of the wives of Libyan chiefs by the adoption of the *penistasche* that distinguishes the men. This sexual feature—the "Libyan sheath"—which still survives on the Congo, seems to have been itself taken over through the early Libyan contact—of which we have so many proofs—by the Cretan men and was now shared by the female acrobats in the bull-sports.

A fresco panel from the Palace of Knossos, depicting characteristic episodes of these performances which explain themselves, is reproduced here (Fig. 7), and it will be seen that both sexes wear an identical form of loin-clothing, which represents, in fact, the usual male attire. Here, the only distinction between the sexes lies in the skin colour, the girls being painted white and the youths being of a deep ruddy hue, according to the Egyptian convention. The female figure beyond, with outstretched arms, looks as if she had been stationed at a coign of vantage to catch the flying performer.

A wholly new light on the relation of the Minoan Goddess herself to these sports of the arena has now been thrown by the emergence of the chryselephantine image which is the special subject of this communication. This figure is now in the Toronto Museum, as the result of the well-known enterprise of its Director, Mr. C. T. Currelly, and it is thanks to his kindness and liberality that I am able to give in this place (see Figs. 2, 4, 5, on page 149,

and colour page in this issue) the first public account of it, together with full illustrative materials. All that it has been possible to ascertain about the provenance of the figure is that it had made its way from Crete, where it has been in private possession for a considerable number of years. The subject of this ivory-and-gold-plated image is unique and it supplies at the same time a new masterpiece of the Minoan craftsman's art in the finest period of its development—roughly speaking, the first quarter of the sixteenth century B.C.

It presents the greater part of a female figure of which, however, the legs from the knees downwards and the right arm, except the hand, are wanting. From the photographic record of the remains as originally found, it will be seen that, with the above exceptions, both the ivory core of the image and the gold plating with which it was so richly overlaid were remarkably well preserved. The plating was attached by small gold pins or rivets. Its

where, in the original, the cloth would have been drawn up between the legs, the corresponding section also narrows to a point below. It is on the centre of this that the "cod-piece," the distinguishing feature of the Minoan male attire, is riveted on by small gold pins above.

The facial features of the figure are very clear cut. The chin is well defined; the lips are decidedly narrow and are arched upwards; the rather long nose has a faint tendency to aquiline, contrasting thus with the tip-tilted profile of that of the "Boston Goddess" (Fig. 3), and approaching nearer to the Classical outline of that of the stone statuette in the Fitzwilliam Museum. (Fig. 1.) The eyelids are sharply cut, but without the refinement noticeable in those of the Boston figurine. A slight asymmetry is perceptible in the setting of the orbits, the outer corner of the left eyelid being slightly drawn down. In place of the usual fringe of curls, a broad diadem of gold plate is drawn above the forehead, showing a curved decoration imitating these. Though broken off at the sides, the former place of the gold band behind is marked by a distinct groove in the ivory. Above the diadem, the hair is rolled up and then drawn in to another groove, encircling the head, which was clearly meant for the attachment of some further gold ornament. Above this again, rises a kind of top-knot. Clearly this was surrounded by some kind of coronal, a feature that certainly points to the divine character of the image.

Locks of hair fall down on either side of the head and descend down the back in luxuriant tresses to below the level of the shoulders. The "undulated" flow of these recalls that of the "Boston Goddess," as also of its pendant, the boy-God, and may be legitimately regarded as a mark of the same "Knossian School." Like these examples, moreover, it is distinguished by the delicate rendering of the small of the back. It is also a significant fact in this connection that the original height of the figure, as nearly as possible 25.6 centimetres, practically corresponds with that of the "Leaping Youth" from the Palace Ivory Deposit.

Although we have not in this case a well-defined tiara, little doubt can be entertained that we have here to do with a personage of a divine nature. The broad gold diadem and the traces of the coronal above are sufficiently significant. The profusion of gold-work decoration in every part of the figure, and notably the wide necklace, is, indeed, much greater than in the two existing images of the Goddess and her Child in the same chryselephantine technique. In the loin-clothing, where this wealth in gold-plating is most conspicuous, we recognise an assimilation with the male costume that the girl performers in the sports had borrowed from the Minoan "cowboys" and toroadores. But the transition to true femininity is here marked by the elaborate stays and corset, as well as by the full womanly development of the bosom.

This, surely, is no actual participant in such acrobatic feats, but rather the Minoan Goddess herself in a novel aspect, as patroness of the arena. The attitude in which the figure itself is presented, with both hands raised and the palms turned forward, has nothing to do with that of the attendant female performer (seen on the Knossian fresco) who stretches forth her arms as if to seize the leaping boy. The attitude here, as seen with only the forearms raised, is really the traditional posture that recurs on a series of cult images of the divinity, either receiving the adoration of her votaries or conferring on them her benediction. We have here, in fact, "Our Lady of the Sports"—though still the Mother Goddess in one of her numerous impersonations.

It was not enough that her pillar-shrine should merely overlook the Palace arena. The Minoan bull-sports, as practised either there or in the rock-fringed glens of the country beyond, might well be thought to call at every turn for the personal intervention of the Goddess. For it was, in truth, a dangerous profession. On the frescoes and reliefs we watch the performer launched in mid-air from a vantage-coign to gain a strangle-hold of the coursing animal, or, failing that, entangled between its horns and whirled round with monstrous force; we see him depicted taking a back somersault from the bull's hind-

quarters in the uncertain hope that an attendant on the wings may break his fall, while, in more than one instance, he is badly thrown or tossed and lies half dazed on the field, to be gored or trampled on. For those connected with these dangerous acrobatic feats, there was constant need to invoke the aid of a divine patroness, who, as in the image before us, combined with her sporting garb the essential attributes of motherhood. In this little gold and ivory image, thus restored to the light of day, we may recognise a Goddess always still a Mother, but one who, it may be, in some more celestial scene, had herself shared the most risky turns of the sport in which her votaries engaged themselves in her honour. Some such glittering vision as it presents to us may well have comforted of old the strained eyes of her followers in the moment of their direct need.



6. THE OLD CRETAN SPORTS OF THE BULL-RING, WHICH WERE UNDER THE PATRONAGE OF THE MOTHER GODDESS: AN ACROBAT'S COURSE SHOWN DIAGRAMMATICALLY—FROM THE SEIZURE OF THE BEAST'S HORNS TO THE SOMERSAULT ON TO ITS BACK AND THE BALANCING BEFORE THE LEAP TO THE GROUND.

"The passionate attachment of the Spaniard to bull-fighting found a near parallel long before the dawn of written history among the Minoan population of ancient Crete. . . . In part . . . the sports were purely of the Rodeo order. . . . The Minoan Mother Goddess herself was conceived of as taking a personal interest in the performances, her temple overlooking the arena."

Reproduced by Courtesy of Sir Arthur Evans.

magnificent effect, as restored, with both hands uplifted, will be best realised from the coloured reproduction on another page of this paper.

The female personage before us at once strikes the eye as of a very different character from that of the girl performers in the Minoan bull-sports as portrayed for us in the frescoes and small reliefs, notwithstanding the fact that she shares with them the most distinctive article of the male apparel. The girl performers—whether they display their acrobatic skill in the Palace Circus or the open field—are consistently depicted with a very slight pectoral development; so much so, that in the wall-paintings, were it not for the convention of the white skin colouring,



7. BULL-GRAPPLING IN CRETE, WHERE THERE WERE BOTH MALE AND FEMALE PERFORMERS: A FRESCO PANEL FROM THE PALACE OF KNOSSOS; SHOWING THAT BOTH MEN AND WOMEN WORE THE SAME CLOTHING—THE USUAL MALE ATTIRE.

"Both sexes wear an identical form of loin-clothing, which represents, in fact, the usual male attire. Here, the only distinction between the sexes lies in the skin colour, the girls being painted white and the youths being of a deep ruddy hue, according to the Egyptian convention. The female figure beyond, with outstretched arms, looks as if she had been stationed at a coign of vantage to catch the flying performer."—[Reproduced by Courtesy of Sir Arthur Evans.]

it might be difficult to distinguish them from the youthful male toroadores who take part in the same scenes. But the figure before us presents the full breasts of a more matronly stage, and their decidedly prominent contours have brought with them as a corollary the need for artificial support. This is supplied by the stays, of which we find the representation in open gold-work, somewhat suggestive of the whalebones of more recent feminine attire.

Like the corset above and the belt itself, the loin-clothing consists of a thin gold plate decorated with rows of punctuations and small embossed discs and showing barred openwork analogous to that of the stays. Behind, as usual, is a tongue-shaped piece which should cover the upper part of the buttocks and narrows to a point below, where it was drawn between the legs. In front,



"OUR LADY OF THE SPORTS."

A UNIQUE CHRYSELEPHANTINE FIGURINE OF THE MINOAN MOTHER GODDESS
FROM CRETE

Here Publicly Illustrated and Discussed for the First Time.

This very remarkable and newly revealed relic of ancient art, in the shape of a gold and ivory image which is a masterpiece of the Minoan craftsmanship of, roughly, the first quarter of the sixteenth century B.C., and clearly bears a relation to the old Cretan sports of the bull-ring, is here publicly illustrated for the first time and, also for the first time publicly, is discussed by Sir Arthur Evans in a most interesting article in this issue of "The Illustrated London News." It is now in the Toronto Museum, as a result of the enterprise of the Director, Mr. C. T. Currelly, by whose courtesy Sir Arthur is able to contribute pictures and description to this paper. As to its provenance, all that is known is that it made its way from Crete, where it was in private possession for a considerable number of years. Sir Arthur says of it: "The female personage before us at once strikes the eye as of a very different character from that of the girl performers in the Minoan bull sports as portrayed for us in the frescoes and small reliefs, notwithstanding the fact that she shares with them the most distinctive article of the male apparel." The figure before us presents a more matronly stage; and stays are worn. These are represented in open gold-work and are somewhat suggestive of the whalebones of more recent feminine attire. "Although we have not in this case a well-defined tiara, little doubt can be entertained that we have here to do with a personage of a divine nature. . . . This, surely, is no actual participant in such acrobatic feats, but rather the Minoan Goddess herself in a novel aspect, as patroness of the arena. . . . We have here, in fact, 'Our Lady of the Sports'—though still the Mother Goddess in one of her numerous impersonations." It should be added that the original height of the figure was, as nearly as possible, 25.6 centimetres.

REPRODUCED BY COURTESY OF MR. C. T. CURRELLY, DIRECTOR OF THE TORONTO MUSEUM. SEE ARTICLE BY SIR ARTHUR EVANS ELSEWHERE IN THIS ISSUE.



THE SPLENDOUR AND FRUITFULNESS OF THE EMPIRE: A MAGNIFICENT BRANGWYN DECORATION IN THE MANNER OF VERDURE TAPESTRIES.

We reproduce here, as a remarkable example of decoration, a Brangwyn painting which embodies in a single composition the three upper panels that world-famous artist designed for the House of Lords. The first idea was that War should be the theme, it being intended that the whole work should form part of a scheme by which the Royal Gallery would become, as it were, a memorial to those Peers and their sons who lost their lives in the Great War. Later, however, Lords Iveagh and Lincolnshire thought it better that militarism should not be stressed as expressive of the ideals of the British Empire. As a result, another scheme was evolved—to convey the splendour and fruitfulness of the Empire. The story of the panels, quite apart from their unquestionable artistic pre-eminence, is as interesting as it is unusual; and we cannot do better than quote from "The Illustrated London News" of March 15, 1930, when we reproduced in monochrome certain of the designs and those designs as shown in the House of Lords: "The House of Lords is faced with a difficult position, due to an adverse report, by the Royal Fine Arts Commission, on the suitability of Mr. Frank Brangwyn's paintings for the redecoration of the Royal Gallery, which the late Lord Iveagh undertook to complete, at a cost of not less than £20,000. Mr. Brangwyn's scheme comprises three very large cartoons above the frieze and ten large ones below. Some of the panels . . . were recently placed in position in the Gallery for inspection. . . . The late Lord Iveagh's suggestion to the House of Lords was

to redecorate the whole of the Royal Gallery with paintings. . . . Mr. Frank Brangwyn, R.A., was selected by Lord Iveagh, after much consideration, as the artist most capable of being able to carry out this great task. When Mr. Brangwyn was approached by Lord Iveagh on the subject, he agreed to do so only on the express understanding that the Gallery should be entirely redecorated (*i.e.*, the stone-work cleaned and the whole Gallery brought into one harmonious scheme), as Mr. Brangwyn felt that no modern artist could paint a scheme in harmony with the Gallery as it exists. All this was embodied in a model which was made for Lord Iveagh and Lord Lincolnshire (the Lord Great Chamberlain at the time), and the scheme was approved of by them." Mr. Brangwyn treated the panels in the manner of what are known as Verdure Tapestries, dealt with in a modern spirit. "Few can realize the amount of labour, mental and physical, behind such a task. . . . When Mr. Brangwyn was asked to submit an uncompleted portion of his work to the Fine Arts Commission, he objected on the grounds that no idea or opinion could be formed from seeing any portion, but, under pressure from the Trustees of Lord Iveagh, he consented to do so. . . . The reported decision of the Fine Arts Commission is that the Commission view the paintings with disapproval on the grounds that they are out of character with their environment. It is surely desirable, however, to endeavour to visualise the scheme in a finished form. It would be but fair to a man of such a reputation

as Mr. Brangwyn that he should be allowed to show the work when completed, so that a just idea can be arrived at as to its merits as a scheme of decoration. Were this done, it might become apparent that the effect was light, airy, and colourful, in contrast to the somewhat gloomy and depressing aspect of the Royal Gallery as it exists at present. It may be added that this idea of a colourful scheme was the express wish of Lord Iveagh, and he instructed the artist to carry out his wishes in this respect, and as far as possible Mr. Brangwyn has done this." The official rejection was decided upon in the House of Lords on April 3, 1930; when Lord Donoughmore said that the Fine Arts Commission and a Select Committee, while not disputing the merits of the paintings, had decided that they were not suitable to the Royal Gallery. Lord Iveagh himself transmitted Mr. Brangwyn's request that the final decision should be deferred until the whole of the panels had been completed; but the sense of the House, although deeply reluctant to decline a generous offer, was against further delay. Subsequently, Mr. Brangwyn said: "There is a strong possibility of the works being placed in some public building within the Empire, where the public may have more easy access to them than in the precincts of the House of Lords." He added at a later date that he himself had nothing at all to do with their disposal, remarking that that was a matter which rested entirely with their owners, who are the Trustees of the late Lord Iveagh.

FROM THE PAINTING BY FRANK BRANGWYN, R.A.



Schweppes Ginger Ale

In clear golden sparkle and lively character Schweppes Ginger Ale
is a veritable non-alcoholic champagne.

THE ROYAL VISIT TO THE COLONIAL EXHIBITION:
THE DUKE AND DUCHESS OF YORK AT VINCENNES.



THE DUKE AND DUCHESS OF YORK AT THE REPLICA OF THE ANGKOR VAT: THEIR ROYAL HIGHNESSES UNDER THE GUIDANCE OF MARSHAL LYAUTHEY (CENTRE).



A KNEELING CAMBODIAN DANCER PRESENTS A BOUQUET:
THE DUCHESS WITH THE DUKE AND MARSHAL LYAUTHEY.

AT 10 o'clock on July 18, Marshal Lyautey, who had invited the Duke and Duchess of York to visit the French Colonial Exhibition, received their Royal Highnesses at the Porte d'Honneur; with the Minister of the Colonies. At the end of the raised footway leading to the Angkor Vat (seen in our first illustration) the royal party left their motor-cars, and brightly-coloured umbrellas were held over the heads of the Duke and Duchess as they approached the temple. Cambodian dancers stood in strange attitudes on the steps, or knelt at the foot to present the Duchess with bouquets. From Indo-China the party then passed through the West-African town, and also visited the Cité des Informations, which houses the exhibits of the Dominion of Canada, the Union of South Africa, and Great Britain.



THE CHARMING SANS-GENE OF THE DUCHESS OF YORK: HER ROYAL HIGHNESS TASTING NATIVE SWEETS
AT THE FRENCH COLONIAL EXHIBITION.



BRITISH ROYAL VISITORS TO THE FRENCH "WEMBLEY": THE DUKE AND DUCHESS OF YORK SALUTED
AT THE WEST-AFRICAN VILLAGE.

"THE ICE CAVERNS OF DEMÁNOVA": A FILM OF A



A SEQUEL TO A GEOLOGICAL CONVULSION OF PREHISTORIC TIMES: STALAGMITES ON A SECTION OF ROOF WHICH FELL AT A DATE UNKNOWN.



RISKS OF PIONEER EXPLORATION IN THE SUBTERRANEAN LABYRINTH: MEMBERS OF THE EXPEDITION IN RUBBER OVERALLS AND ROPE TOGETHER, WADING ALONG AN UNKNOWN RIVER-BED.

A DESCRIPTIVE note supplied with these very remarkable photographs states: "Water destructive activity has been seen in the formation of the surface of the earth. Its extensive, characteristic districts of this formation are honeycombed with numerous caverns. Later geological upheavals, and especially alluvial deposits of sand and clay or earth at periods when the original water had subsided from the subterranean formations, made the entrances to the caverns largely unrecognisable, so that in Europe to-day the most surprising discoveries can still be made in this direction. One of the calcareous districts of Czechoslovakia, which

(Continued opposite.)

FORMED OF A SOFT, CHEESE-LIKE MATERIAL CONTAINING SO MUCH WATER THAT THE SLIGHTEST TOUCH DESTROYS IT: PART OF SUBTERRANEAN CAVERNS WITH A LARGE STALACTITE OF A PECULIAR CURVING AND BULBOUS TYPE AND DOME-LIKE STALAGMITE FORMATIONS.



(Continued.) Society, 'Elekta Journal' which, after overcoming enormous technical difficulties, succeeded in recording on the film this labyrinth of caverns, whose very beautiful halls extend for many kilometres. The electric searchlights, which for the first time pierced the darkness of this nether-world of wonders, not only discovered innumerable new forms and structures, but made it possible to secure film-pictures which will be seen by numberless spectators who could never visit the caverns themselves. The filming of the caves of Demánova was, in the first place, a technical problem. The intricate electric installation necessary for

NETHER-WORLD OF WONDERS IN CZECHOSLOVAKIA.



KNOWN AS "THE FOUNTAIN OF THE COMPOSER JANACEK": AN UNDERGROUND ROCK-CHAMBER WHOSE ROOF HAS GROWN DOWN TO THE FLOOR, PRODUCING AN EXOTIC ARCHITECTURAL FORM.



NAMED, AFTER ITS DISCOVERER, "THE KRÁL GALLERY": A LONG SUBTERRANEAN CORRIDOR FILLED WITH INNUMERABLE STALAGMITES; SOME LIKE GIANT HEADS OF ASPARAGUS.

Continued. hitherto has received little attention, is the limestone formation in the north of the Lower Tatra Range. The isolated smaller caves known up to 1921 were supplemented in that year by the discovery of the celebrated "Dom of the Cathedral of Liberty." This mysterious nether-world soon became the centre of further scientific investigations, which were carried on principally by the Czech savant, Mr. Alois Král, and revealed rich results. These so-called "Ice Caverns," known as a whole as "the Caves of Demánova," have already awakened the interest of scientists and friends of Nature all over the world. The sensation caused by further discoveries led to the organisation of a film expedition by the Prague Film

(Continued below.)



SUGGESTING A MINE-EXPLOSION IN THE WAR; OR ENORMOUSLY MAGNIFIED QUILLS OF A PORCUPINE: PART OF THE ROOF WITH STALACTITES FORMED IN CONCENTRIC LAYERS ROUND SLENDER SHAFTS, ESPECIALLY ABUNDANT IN THE SO-CALLED "TREASURY" GROTTO.

illumination, the transport of cables, lamps, and other heavy material, demanded extraordinary efforts and was only possible through the co-operation of soldiers accustomed to mountain service. The manager of the expedition, Engineer C. J. Brighta, overcame all these difficulties and produced the film without a single accident, although in the wet and slippery surroundings there was imminent danger of someone being hurt or killed by the electric current or by a fall into a cleft or an abyss." Visitors, it may be added, are inspecting these fantastic subterranean wonders in ever-increasing numbers.

AURI SACRA FAMES.

BEING AN APPRECIATION OF

"THE DRAMA OF MONEY-MAKING": By HUBERT A. MEREDITH.*

(PUBLISHED BY SAMPSON LOW.)

THE drama of money-making is world wide; far too vast to be presented in a single volume. Mr. Hubert Meredith wisely confines his survey almost exclusively to fortunes made in England; and, since there is nothing specially dramatic in the idea of money being made and kept, he chooses examples where the loss of wealth has been as sudden and spectacular as its acquisition. Nor does he much concern himself with industrial enterprises; the bulk of the contents of the book "deal with stocks and shares as a medium for money-making and with the London Stock Exchange as the place where the various dramas were staged." Nevertheless, Mr. Meredith goes for his first case of speculative fever to Holland.

The "Tulip Mania" lasted from 1634 to 1636. Whilst in the early stages, the business was legitimate, inasmuch as sellers either possessed or had purchased for forward delivery, the bulbs which they were selling and the buyer was prepared in due course to accept delivery, as the craze spread the bulbs themselves appear to have shrunk to the level of mere counters. Buyers then dealt with the sole object of re-selling at a profit, and in the majority of cases they would have been unable to put up the necessary money if the seller had been in a position to deliver. The fact that the bulk of the business was for forward delivery greatly favoured this class of speculation. In other words, the boom became a paper one, with bulbs rising in price to ridiculous levels owing to the enormous demand and the somewhat scant supply."

When the crash came it was the bulb-growers who suffered most severely. "They had grown and sold their bulbs without in many cases receiving any money in return and the legitimate industry was financially disorganised as a result of the mania, for a very considerable period." All sections of the community were hit and many people lost not only their money but their personal property; for "during the mania a considerable amount of trading was done in bulbs the consideration for which was a mixed parcel of household goods."

We have to wait eighty years for the next frenzy of speculation to break out. This time France was the victim, but the villain of the piece, so to speak, was a Scot, John Law. Born in 1671, the son of a wealthy goldsmith, he quickly dissipated the large fortune he had inherited. Furthermore, he was unlucky enough to kill a man in a duel, but this catastrophe turned to his immediate, though not his ultimate, financial benefit. He escaped to the Continent and studied banking. In 1716 he persuaded the Regent of France "that the existing metallic currency was inadequate for France's commercial needs and he advocated the setting up of a national bank to collect and distribute the royal revenues and to issue against them paper money." At first the bank was run on the soundest lines, but presently

it enlarged its activities and "became a vast trading corporation with assets of a very problematical value." Under the sounding title of "the Royal Bank of France" it became associated with the "Mississippi Company"—a gigantic company floated by Law for the purpose of developing the mineral wealth of the French possessions in the Mississippi valley. Law flooded France with paper money, and although the *Parlement* did its utmost to resist the inflation, it failed, for Law had the support of the Regent.

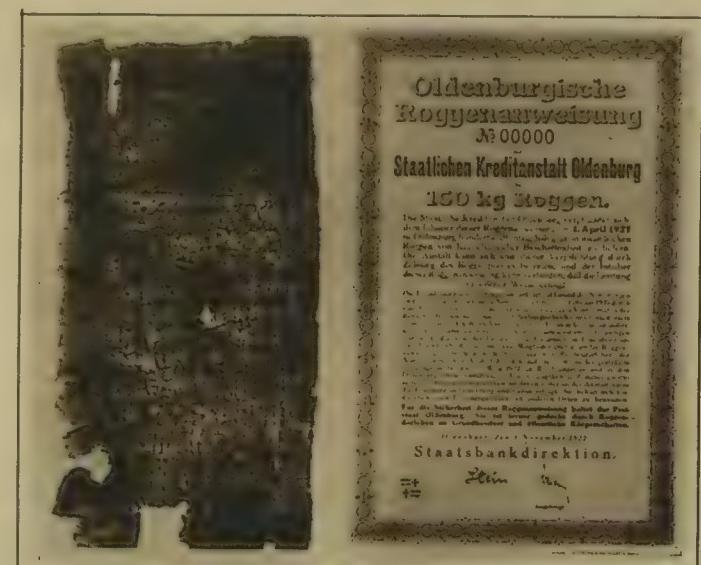
Early in 1719 the mania reached its height. . . . There was an insane rush to subscribe. Law's house in the Rue Quincampoix was besieged. . . . A contemporary writer states that so many eager speculators were crushed to death or maimed for life in the attempt to enter Law's house for the purpose of subscribing for these shares, that the financier found it necessary to move to a great hotel in the Place Vendôme, with a garden of several acres. In this garden a great market in the shares was created, and as soon as the coveted shares were secured the person who acquired them adjourned to the garden where he was able, if he so desired, to sell them at a very substantial profit. . . . A cobbler with a stall near Law's house is said to have made 200 livres a day by providing standing room, pens and paper, where the transfer of shares could be executed. A hunchback is reputed to have made a fortune by letting people use his hump as a movable writing-desk." One lady was so anxious to secure the financier's attention that she arranged for her coach to break down close to him. A Dutchman who had made large sums, changed them into specie which he smuggled out of the country in carts. "The gold and silver to the value of one million livres being covered with hay and stubble while he himself was disguised as a farm-hand."

When the crash came, it entirely demoralised the country's trade. Law was exiled. But he was not cured of the habit of gambling. In 1729 he died in Venice—a pauper.

England's first experience of a Stock Boom on the grand scale was, of course, the South Sea Bubble. This extraordinary manifestation of communal madness occurred in 1720, three years after the parallel outbreak in France. "The South Sea Company was formed in 1711 and was granted a monopoly of the British trade with South America and the Pacific Islands." To begin with its

shares remained "reasonably stable"; it was only when it took over the National Debt that there began those wild fluctuations which even now, when we are familiar with the idea of larger sums than were then involved, still startle us with their immensity.

The South Sea Company "paid £7,567,000 for the privilege" of taking over the National Debt, and received from the Government £1,500,000 a year in interest. "Holders of Government annuities were invited to exchange their holdings for South Sea stock. The stock being issued at a high premium, the company was able to cancel a large number of these annuities by the issue of a relatively smaller amount of South Sea stock. . . . The change this scheme wrought can be appreciated by the fact that as the result of new issues of stock at very high premiums, the capital of the South Sea Company by the middle of 1720 stood at £33,500,000—a truly enormous figure in those days."



EIGHTEEN CENTURIES APART: TWO PAYMENTS MADE IN CEREALS BY "CHEQUE," OR ORDER TO PAY BEARER.

On the left is a papyrus "cheque" from Alexandria. This instructs Dionysius, son of Faustin, an administrator of public silos, to give from the drawer's holding of wheat of the year 23 (of the reign of Antoninus, which began in 138) to Apion, son of Apion, 25 bushels (these figures are written out in full). At the foot of the papyrus is Apion's signature of receipt. On the right is a note, representing 150 kilos of rye, which was issued in 1922 by the Bank of Oldenburg, when the official value of the mark was uncertain.

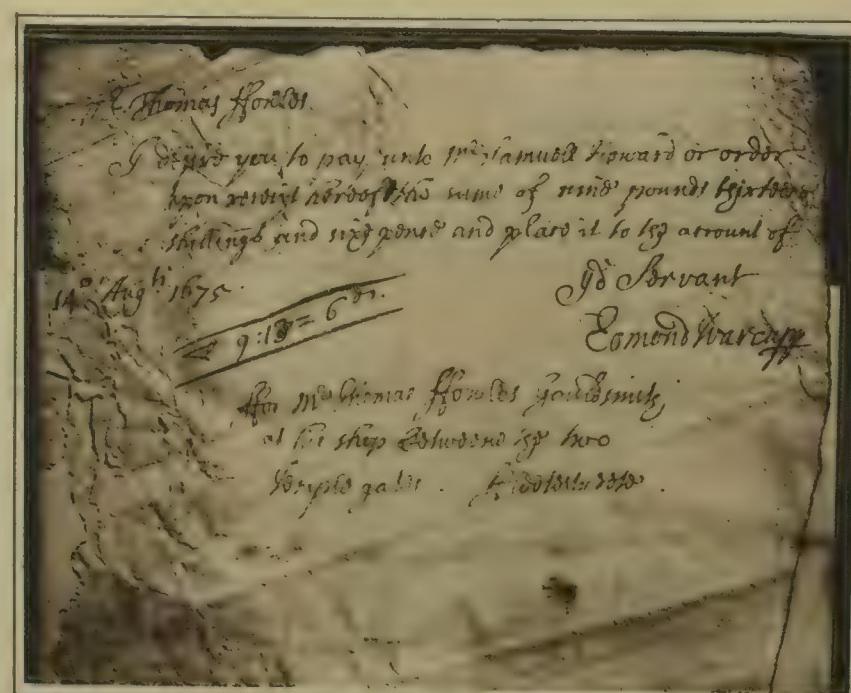
The summer of 1720 witnessed the most amazing happenings. Bubble companies sprang up like mushrooms. "A thousand persons in one morning paid

two guineas each as a first instalment for shares in a company formed 'for carrying on an undertaking of great importance, but nobody to know what it is.' Nobody ever did know; for the perpetrator of this simple fraud disappeared the same day, taking his two thousand guineas, and was never more seen."

Companies were formed for every purpose under the sun—for "fishing for wrecks on the Irish Coast"; for "the insurance and improvement of children's fortunes"; for "the erection of an engine to bring fresh water into the town of Deal in Kent"; for "making salt water fresh"; for "the improving of gardens"; for "making oil from poppies"; for "the raising of silkworms"; for "extracting silver from lead"; for "trading in human hair"; for "fattening of hogs"; for "employing the poor"; for "exploiting a wheel for perpetual motion"; and "for importing a number of large jack-asses from Spain in order to propagate a large kind of mules in England."

The slump started on Sept. 8. The directors of the South Sea Company themselves were responsible. Jealous of the Bubble Companies which had stolen their thunder, they used their political influence to secure the passing of an Act of Parliament which declared these companies illegal. They were successful in ruining their rivals, but they ruined themselves in the process;

(Continued on page 164.)



ONE OF THE OLDEST KNOWN CHEQUES DRAWN IN THE MODERN MANNER: AN ORDER TO PAY WHICH IS DATED AUGUST 14, 1675.

This document, which is owned by the Institute of Bankers, of London, was executed twenty years before the foundation of the Bank of England (1694). It was drawn by Edmond Wardcup, on his banker, Thomas Flouds, goldsmith, in favour of Mr. Samuel Howard. (See also Illustrations on pages 144 and 145.)

PORTUGUESE ART: OLD MASTERS LITTLE COLLECTED IN THIS COUNTRY.



"ECCE HOMO"; BY A PORTUGUESE "PRIMITIVE" OF THE FIFTEENTH CENTURY: A WORK BY ONE OF A GROUP OF OLD MASTERS WHO HAVE BEEN LITTLE NOTICED BY VIRTUOSI OF THIS COUNTRY.



"VASCO DA GAMA"; BY AN ARTIST OF THE SCHOOL OF GREGORIO LOPEZ: A PORTRAIT PROBABLY PAINTED IN ABOUT 1524, BEFORE THE EXPLORER'S LAST VOYAGE TO THE INDIES.



"PORTRAIT OF A NUN" (1552-1557): A WORK ATTRIBUTED TO SANCHEZ COELHO, A PORTUGUESE PAINTER WHO LEFT THE COURT OF LISBON FOR THAT OF PHILIP II. OF SPAIN IN 1557.



THE "INFANTA TRIPTYCH"; PAINTED BY NUNO GONSALVEZ BETWEEN 1458 AND 1462: A WORK BY A LITTLE-KNOWN PORTUGUESE "OLD MASTER."

A visit to the Musée de Jeu-de-Paume, in Paris, which houses the Exhibition of "Portuguese Art from the Era of the Great Discoveries to the Twentieth Century," reveals that the "Old Masters" of one of the most westerly corners of Europe—hitherto little noticed by British virtuosi—have been unjustifiably neglected. The pictures of Nuno Gonsalvez, Court Painter to King Alfonso V. of Portugal (who reigned from 1438-1481), are outstanding. A French critic has drawn attention to a certain likeness which Gonsalvez's work bears to that of Jan Van Eyck. The "Infanta Triptych" (reproduced here) shows how ably Gonsalvez subordinated meticulously recorded details to the human interest of the portraits, which are wonderfully exact and give proof of much

psychological insight. Jan Van Eyck visited Portugal in 1428 and painted a portrait of the young Infanta, and it is not inconceivable that Gonsalvez should have come into contact with the great Flemish painter. The "Infanta Triptych" reveals a rigorous, yet dignified, style of portraiture: the stern faces of the companions of the Infanta look worthy of a class whose heritage was the unrelenting Crusade against the Moors, a class who played a part in founding the Portuguese Empire. Another Portuguese "Old Master"—Alfonso Sanchez Coelho, to whom is attributed the portrait of a nun reproduced above—left the Court of Lisbon in 1557 for that at Madrid, where he may have played a part in originating the famous school of portraiture.



THE FASHIONABLE WOMAN'S RETURN TO "FANCY DRESS"—
VOGUES OF THE PAST WHICH MAY YET RIVAL THOSE



A SUGGESTION FOR BRIDESMAIDS OF THE FUTURE: FESTAL DRESS IN THE CONSERVATIVE SPREEWALD, A DISTRICT SCARCELY FIFTY MILES FROM BERLIN.



A RIBBON HEAD-DRESS WHICH MIGHT BE EXPLOITED BY THE MODERN MILLINER: A BADEN VILLAGE FASHION.



A QUAINTE STYLE OF DRESS WHICH WOULD BECOME THE SPREEWALD IN TRADITIONAL EMBROIDERED

THE WINTERHALTER SKIRT AND THE FEATHERED "BOWLER." OF THE DEAD PAST AS INSPIRATIONS FOR MODERN DESIGNERS!



THE MODERN SMALL GIRL: WENDISH CHILDREN OF SHAWLS, WINGED HEAD-DRESSES, AND MUSLIN FROCKS.



TOUCHES WHICH QUITE A NEW TYPE OF HEAD-DRESSES SEEN AT A CHRISTENING PARTY IN THE KINGSDAL BLACK FOREST.



AN ORIGINAL VERSION OF THE MODERN CRYSTAL BRIDAL HEAD-DRESS: BRIDESMAIDS IN A BLACK FOREST VILLAGE ADJUSTING THEIR CROWNS OF GLASS BEADS.



FOR THOSE LADIES WHO PREFER THE MUCH-DISCUSSED BACK-OF-THE-HEAD ANGLE: A COIF HEAD-RESS OF EMBROIDERED MUSLIN AS WORN AT KOTBUS, A CENTRE OF THE GERMAN CARPET-MAKING INDUSTRY.



ELABORATE AND CHARMING "UGLY DUCHESS" HEAD-DRESSES WHICH MIGHT PROVE A LITTLE TOO BIZARRE FOR EVEN THE MOST MODERN OF MODERNS: WENDISH GIRLS PLAYING AN EASTER-TIDE EGG GAME.



A SUGGESTION FOR THE BRIDAL WREATH OF THE FUTURE: DIADEMS OF GLASS BEADS, CLOSELY SET, WITH A FRINGED EFFECT AT THE SIDES—AS WORN IN A VILLAGE IN THE BLACK FOREST.



THE EYE-VEIL IN TRADITIONAL FORM; AND THE "PICTURE" HAT WITH SEVEN RED POM-POMS GROUPED ON THE CROWN: WOMEN OF THE VILLAGE OF GUTACH, IN THE BLACK FOREST.

A writer on coming fashions—inspired by the tendency to revive old vogues, the pork-pie hat, the feathered "bowler," the Victorian, and the "Empress Eugénie"—predicts a real "fancy-dress" era; forcing the days on which modern women will suggest figures from the "Arabian Nights," from Velasquez pictures, from the Court of Louis XV; even from the Tudor period! Why, however, should the dress-designers and the milliners turn to this dead Past? The living Present can furnish them with all they need! Indeed, as it is, ancient traditions flourish at no great distance from Paris, and almost at the gates of Berlin, to name but two capitals, and, in any case, there is at least one excellent precedent for the modish mimicking of peasant costume—the black mourning bows *d'Alsaciennes* which became a part of the Parisienne's coiffure in the years following the Franco-Prussian War. Perhaps, also, the popularity of tartans and mock-tartans in the middle of the Victorian era might be cited as another example of the sophisticated parodying of the "barbaric" by those in search of novelty! In the matter of costume, at all events, many Central European districts have retained their individuality in the face of all urbanising influences. In the Black Forest there exists a particularism—perhaps it might be called anarchy—which refuses to obey those European dress-dictators whose palatial

salons are the headquarters of rulers whose powers extend from Aberdeen to Stamboul! Such controversies among the sophisticated as that which raged some time ago over the correct length of the skirt can have little meaning for the maidens of St. Georgen—a little town near Triburg—for we read (in "Blue Rhine and Black Forest") that they "erect upon their coiled braids a structure that looks like nothing so much as a stunted Christmas-tree. It is at least ten inches high, a foot wide, and, like a Christmas-tree, it is strung with gilt tinsel and glass balls." The bride's bonnet differs only in height, width, and general splendour: flowers and glass fruit are frequently added to the colossal edifice, and, as a last incongruity, the bride wears a white ruff from which two wide ribbons fall over a bosom upholstered with velvet chains and embroidery." The women of Gutach favour an enormous straw-brimmed hat which supports seven balloon-like pom-poms; great red balls made of velvet stuff; those of Elzthal wear a plain two-foot scarlet "stove pipe" on their heads; and at Briesgau custom demands a knot of moiré ribbon standing out beyond the head in a great stiff-winged bow. Some curious survivals in costume in the Spreewald—a fen-like district not fifty miles from Berlin—are also illustrated here—where the people retain in great measure their ancient Wendish (Slavonic) language and customs.

The World of the Theatre.

THE NOVEL AND THE PLAY.—“MEASURE FOR MEASURE.”

CAN a work of art created in one medium be repeated in another? Can a novel which has found its just and complete expression be translated without loss to the stage in the form of a play? The attempt has been made again and again, and it is not difficult to understand why the playwright should look on a successful novel as promising material. For he already secures a very desirable asset—a potential public of readers who will naturally be interested in its re-creation. “Aye, there’s the rub,” because experience demonstrates that all too rarely does the subject-matter pass through the alembic of a fresh mind and come to life again with characters infused with a new vitality. Rather do we get a careful and faithful transcription, informed only with the purpose of providing theatrical shape to a story that has enjoyed the expansiveness and tolerances of the novel.

This is the essential flaw in Miss Joan Temple and Miss Henrietta Leslie’s adaptation of “Mrs. Fischer’s War,” at the Ambassadors. The impulse of Miss Leslie’s book was pity, not propaganda, and though it held a lesson, this moral teaching was not that of the school-room. It sprung from the intense humanity and sympathy of the characterisation and the episodes, and richly deserved the tribute Mr. Galsworthy paid in his foreword. The feeling of pity remains, but the emphasis of teaching is now so underlined that it almost becomes intimidating, while the episodes themselves no longer secure that unity of impression which gave value to the original.

of the theatre, and is unconscious of the tyrannies of the clock and curtain. The novelist can pause for comment or digress for elaboration. Did not Scott confess that he had to “jump both ditch and

and find its theatrical shape with the same inevitability.

But toys on the stage to fill an empty evening are better than cynicism and abnormality. What persuaded the Peoples Theatre to take “Measure for Measure” from the bookshelf? There is no health in it, and it is not too much to say that Shakespeare never made a worse botch than this conclusion. Together with “Troilus and Cressida” and “All’s Well,” it discloses a raw, sexually tormented mind mastered by its own obsessions. Procuring is treated sympathetically, and the atmosphere of the Elizabethan stews pervades the piece. What humour is there in these courtiers and clowns! Angelo is an arch-hypocrite who escapes his proper place; and Isabella, who moves as a tragic saint, dances like a puppet under orange blossoms. Shakespeare panders to his groundlings, though he was their master, for had he not already written “Hamlet”?

Of course, there are compensations, though if Mr. Robert Atkins had worried less about his cardboard on so tiny a stage, and let the play’s movement flow unimpeded from scene to scene, relying on the text to provide its own description, the distinctions of his own production and the pleasures of its interpretation would have been better appreciated. If Miss Jean Forbes-Robertson could not give the full measure of splendid scorn and passionate indignation to Isabella, still, by her chaste and finely-rendered study, she won our sympathy, till Shakespeare prevented. If Mr. Baliol Holloway could not look the part of Angelo, he brought a rare and penetrating insight to the reading of his crooked nature, blinding us to the disparity of years separating him from Shakespeare’s character. And there are swift passages of beauty, too, shining in the verse, that sound again in the supreme works that follow with sublime harmonies. But this play is for the student, the scholar, and the researching mind hunting out biographical information, for it is a very personal document. I yield to none in my love of Shakespeare, for no other dramatist has given Reality so fully-orbed an expression, and the prodigal bounty of his work embraces the profound perplexities of Life, Death, and Destiny. That is why his interest is perennial. But we must disentangle the Elizabethan from the Eternal. “Measure for Measure” had its topical rewards at the Globe-playhouse. It is not without its compensations to-day, in spite of its diseased mood. Still I ask, with such a canon of Shakespearean drama from which to choose, why “Measure for Measure”?

G. F. H.



“TURKEY TIME,” THE SUCCESSFUL FARCE AT THE ALDWYCH THEATRE: MAX WHEELER IS ELOQUENT AS TO THE CHARM OF ROSE ADAIR.

Max Wheeler (Mr. Tom Walls) is seated. With him, as the lawyers have it, is David Winterton (Mr. Ralph Lynn).

dyke” to get into his story again? Yet these prerogatives become penalties when the medium demands economy, selection, continuity, and concentration. So “Mrs. Fischer’s War,” considered as a play, in spite of its meritorious intentions and thoughtful writing, in spite of the excellencies of individual interpretations, fails to compel our emotions, for we are too conscious of its struggles in the morass of too much material.

But there is nothing to redeem the adaptation of Stevenson’s fine melodramatic novel, “The Strange Case of Dr. Jekyll and Mr. Hyde,” at the Savoy. Where is the style, the apprehension, the eerie uncanniness that the genius of its creator shed over his pages? Green limes, cat-like tread, and funereal voices in a production with the speed of a hearse are poor substitutes. Yet here is material that provided H. B. Irving with an opportunity to recapture and communicate through his strange personality the excitement and tension of the original. The acting in this revival has only one merit, and that not its own. We were permitted to find some delights in the picturesque costumes, and to secretly enjoy the solemn moments for their farce. Let me make two exceptions—in Mr. Fisher White, who gave us the one genuine thrill when he cried out in horror on seeing the transformation of Dr. Jekyll; and Mr. H. R. Hignett, whose butler had both address and conviction. To those who love Stevenson, as I do, this new version of Comyns Carr’s

adaptation, with its imported love-interest, will seem like vandalism. For here is a story that originally held our attention by the art of its telling and communicated its mood with inescapable force, a story lit by a vivid imagination, evoking both surprise and horror by its convincing presentation, fallen prostrate before the footlights, a futile and inert thing. If a conspiracy had designed to destroy all its qualities the result could not have been worse. But why pursue the unhappy matter further? No proof more conclusive is needed to the proposition that, if a novel is to come to life again in the theatre, it must be re-created by a mind of equal quality; it must glow with the same imaginative light



“THE PIPER”—BASED ON BROWNING’S “PIED PIPER OF HAMELIN”—AT THE LYRIC, HAMMERSMITH: MR. PERCY HEMING AS “THE PIPER” AND MISS OLIVE DYER AS “THE LAME BOY.”

“The Piper” is a one-act opera which precedes “The Fountain of Youth,” at the Lyric, Hammersmith. The latter is a “comic opera in two acts,” and is by Mr. W. Graham Robertson, with music by Mr. Alfred Reynolds.

The characters, too, have lost their red corpuscle, so that at times their veins run ink. What has happened? The intense sincerity of purpose remains, and, indeed, redeems it from any ignoble charge. Nothing of the catch-penny soils the effort. There are passages—for example, the scene in the train—which recapture the spirit of the book, and in their success are finely moving. The characters of Janet Fischer and Carl Fischer, in the persons of Miss Temple and Mr. Tristan Rawson, are more than echoes and persuade our acceptance, binding the narrative together. But the lesser figures embarrass the stage, and the fragmentary glimpses of the shifting scene, moving ‘twixt England and Germany, continually jar the continuity and break the illusion. The very fidelity of the transcript is its own undoing. The novel knows none of the limits



SHAKESPEARE’S SELDOM-PLAYED COMEDY, “MEASURE FOR MEASURE,” SUCCESSFULLY STAGED AT THE FORTUNE THEATRE: MR. BALIOL HOLLOWAY AS ANGELO AND MISS JEAN FORBES-ROBERTSON AS ISABELLA.

THE "CURRENCY-SHELL" STANDARD: A FINANCIAL OPERATION IN PAPUA.

FROM THE DRAWING BY ELLIS SILAS.



A ROSEL ISLAND "BROKER" FLOATING A LOAN: PROFFERING THE MONEY—A STRING OF SHELLS—FOR THE WITNESS TO THE DEAL TO TOUCH IN THE PRESENCE OF THE CONTRACTING PARTIES.

While all the world is talking of financial affairs, discussing the monetary situation in Germany and in Europe in general, watching movements on 'Change, and seeking to realise precisely what the gold standard means to the man-in-the-street, the ceremonial of such a transaction as that here illustrated cannot fail to entertain. Concerning his picture, the artist writes: "Rossel Island, one of the Louisiade Group, occupies a position of peculiar interest in relation to the other districts of Papua, by reason of the fact that it is the only place in the territory in which there is a definite monetary system. The coins are minted from shells, and they are used exclusively as a medium of exchange: any commodity or any service may be directly priced in terms of them. The number of coins per head of the population is, however, extremely limited, and, owing to the Rossel Islanders'

system, some coins are more in demand than others. The probability being against a person having a particular coin for a specific purpose, exchanges are complicated, and borrowing becomes necessary. As a result, there are on the island men who devote the whole of their time to financial operations. These might be regarded as similar to a London bill-broker; and they make handsome profits. In the case of important loans, a special feast is held, and at this security is given and interest in advance is paid. At a certain stage of the negotiations, the parties concerned group themselves in a circle and considerable argument occurs, with much handling of the money. Whenever a debt is contracted or cancelled, the money which changes hands is inspected by anyone who happens to be available, and this person touches the coins as witness of the transaction."

THE VOICE OF THE TAX-PAYER.

By A. A. B.

IX.—OF PENSIONS, RENTS AND FINANCIAL CRISIS.

ENGLAND is the second richest country in the world, and spends more than 800 millions a year, of which 100 millions go in keeping the unemployed. Her Members of Parliament are paid £400 a year, and have free railway passes. The salary of a Cabinet Minister is £5000 a year, and many of them a few years ago were weekly-wage earners. Contrast this generosity to politicians with the paltry sums granted in the shape of what are called the Civil List pensions to those who have rendered services to literature, science, and art, or to their widows. How many of us have laughed over the numerous tales of Cockney life written by the late W. Pett Ridge! I read in the papers to-day that a grateful State has bestowed a pension of £60 a year on his widow! Think of £60 a year, with a purchasing power of £30, to Mrs. Pett Ridge and £100 to Katherine Tynan (since dead) and £100 to "Richard Dehan" (Clo Graves), the author of "The Dop Doctor"! Was there ever such a display of pitiful meanness? Why, thousands of manual labourers are drawing £100 a year from the dole! These Civil List pensions are an insult to literature and science, and if they can't be increased to meet the devaluation of money, they had better be dropped.

What is the widow of a literary man, or a decayed artist, or a superannuated professor to do with £60 a year? I calculate that its purchasing power is just halved since the war, owing to taxation. Take a man with £10,000 a year, who would have been classed as rich before the war. In sur-tax and income tax he pays £4000, and the remaining £6000 buys a little more than half what it used to purchase; and what is true of the rich man is more oppressively true of the man of moderate means, for he has little or no margin.

Rents have risen to an amazing extent, except in the case of houses which come under the Rents Restriction Acts, which must shortly be dropped. The rents of shops in certain West-End thoroughfares have risen to such fabulous heights that many of the oldest shopkeepers have been driven out, and taken refuge in less expensive quarters. The rents of the residential squares and terraces in the West-End district where I live have been multiplied by ten; that is, ground rents of £30 have been turned into rack-rents of £300 by the ground landlord on the expiry of the old leases.

Reverting to pensions paid by the State, the whole law on this subject will have to be revised. Why should certain classes be selected as recipients of the dole, which is denied to others? Why should farm labourers and domestic servants be excluded from the possibility of qualifying for unemployment benefit by not being insurable? It appears that

exclusion from the Unemployment Insurance Act is regarded as an objection to domestic service, and it seems to me to be a reasonable objection. A young woman might argue: "If I go into a shop or factory, I shall be able to draw the dole if thrown out. Whereas, if I go into domestic service, I cannot apply for unemployment benefit, being uninsurable." There are those who say that if domestic servants were doleable,

if the Civil servants are to be told to pack up and go home, England will have wasted hundreds of millions of treasure and sacrificed the careers of her best administrators, generals, and judges in vain. We should become the laughing-stock of the world if we allowed ourselves to be turned out of India by a fanatical Hindu agitator. Yet I can discern no enthusiasm for Mr. Winston Churchill's splendid speeches of protest against the timid and hesitating policy of the Government.

All Europe has been twitching and quivering in the agony of a financial crisis far worse than the closing of the banks for a week on the declaration of war in August 1914. For a day or two it seemed as if President Hoover's proposal for a year's moratorium for war debts and reparations was going to inaugurate a real revival of prosperity for the world. But the demand by France for conditions, such as the abandonment of building battleships and the economic union between Austria and Germany, spoiled Mr. Hoover's gesture. Personally, I never could see how a moratorium was going to raise the prices of rubber, tin, copper, wheat, sugar, tea and nitrate—the wholesale prices, I mean,

of which the fall is the cause of the present slump in stock markets. Mr. Hoover's pistol has missed fire; perhaps because it was got out too late. It is unthinkable that all the best brains

in the financial and political circles of America, England, France, and Germany will fail in beating out some solution of the present crash. Germany may have been a little extravagant in spending money in rehabilitating her industrial plant, even in rebuilding houses of amusement, such as cinema theatres and restaurants, etc. But to think that a people like the Germans can be kept down permanently is childish. I hope that England will never again be found acquiescing in, or actively supporting, policies like the occupation of the Ruhr. Joseph Chamberlain once advocated an Anglo-Saxon union of America, England, and Germany, and rightly said that with such a union there could never be any more war. He was before his time: neither America nor Germany was ready for such a combination. But it will come. In the meantime we have the disagreeable prospect of a Budget deficiency of at least twenty millions next spring. Mr. Snowden has admitted that the income tax cannot be increased, and his land taxes are not due until 1934. I am afraid



THE SECOND GALLEY OF CALIGULA BEING CLEARED ON THE BED OF LAKE NEMI: THE SHIP (FLAGS MARKING THE BOW AND STERN) AS EXPOSED BY A MONTH'S EXCAVATION; SHOWING THE LONG BEAMS PROJECTION BEYOND THE VESSEL'S SIDE (RIGHT).

Last month, the Italian authorities decided to clear the second of the so-called galleys of Caligula on the bed of Lake Nemi, which, it will be recalled, was partly drained for the recovery of the two vessels. Directly the mud was removed, a bronze pilaster of the hand-rail, surmounted by a double head of a satyr, was discovered. This was illustrated by us in our issue of July 4.

we should get a better class of servant. Others maintain the opposite, and say that if servants were doleable, they would be more uppish than they are now. It is a vexed question, with two sides—like most questions.



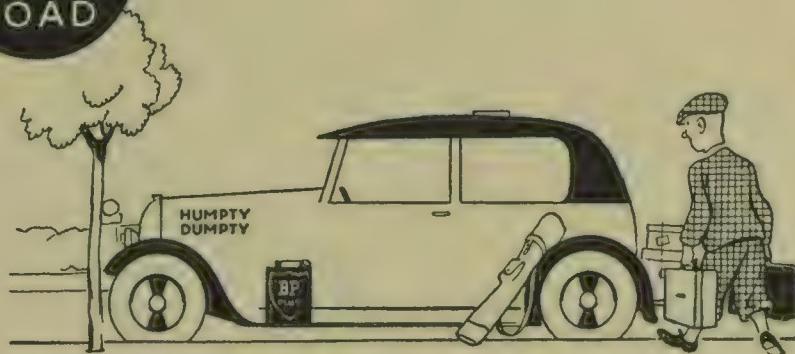
A RECENT "FIND" ON THE SECOND OF CALIGULA'S GALLEYS, NOW IN PROCESS OF EXCAVATION AT LAKE NEMI: A BRONZE CASING ON THE END OF A PROJECTING BEAM; ORNAMENTED WITH A LEFT HAND OUTSTRETCHED.

This bronze casing is similar to one brought to the surface in 1895, the position of which could not be determined. While that found in 1895 had a right hand on it, the present bronze has a left. It decorates the end of a "girder," which supported the beams seen in our other illustration as projecting some eight metres from the side of the vessel. We are indebted for our photographs to the courtesy of Professor Antonelli, director of the excavations at Nemi.

Photographs by Bernardi.

No class is more interested in India than the upper middle, who have governed the peninsula through the Civil Service for more than two centuries. The public apathy on this question is to me incomprehensible. If Lancashire cotton goods are to be kept out of India by a heavy duty or a boycott, and

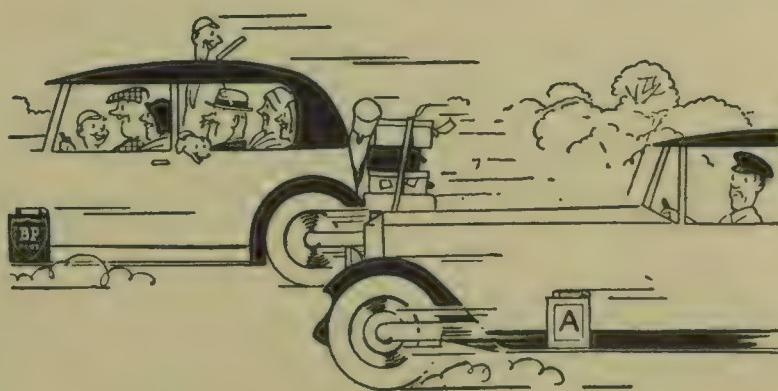
that the tea and sugar duties, so unwisely taken off, will have to be reimposed. I trust that the system of collecting income tax will be revised, so that the large evasions practised by wage-earners will be stopped. And even the most ardent Free-traders now see the necessity of a tariff against foreign-manufactured goods.



**Humpty Dumpty stood in the road,
Humpty Dumpty had a great load,**



**But on the King's Highway
cars bigger than he
Couldn't pass Humpty—
he used Plus 'BP'!**

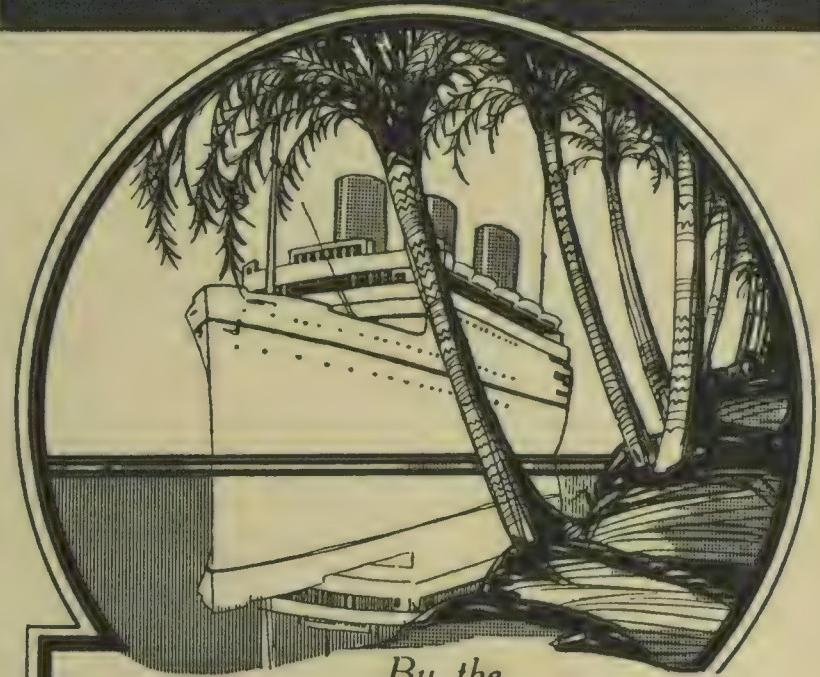


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THE early death of Desmond Coke has robbed the world of a good novelist—"The Bending of a Twig" made his name as long ago as 1906—and of a singularly engaging and, as he himself admitted, incurable collector. His tastes were catholic, his enthusiasm constant, and his knowledge of the several by-ways of collecting he made peculiarly his own was quite out of the common.

Twenty of his best Rowlandsons have been left to the Victoria and Albert Museum, and his remaining possessions are, I understand, already in process of being dispersed. Among them is a drawerful—or maybe two drawerfuls—of bits of paper and cardboard comprising long-forgotten nursery delights of the first half and more of the nineteenth century—fragile little objects which



1. "WAR"—A TRANSFORMABLE PICTURE IN A BOOK OF DISSOLVING VIEWS PRODUCED FOR THE NURSERY IN 1860: WHEN THE TAG OF THE "WAR" PAGE IS PULLED THE SOLDIER CHANGES INTO THE FARMER'S BOY OF FIG. 2.



2. "PEACE"—THE PASTORAL PICTURE WHICH COMES INTO VIEW WHEN THE TAG OF THE "WAR" PAGE IN THE BOOK OF DISSOLVING VIEWS IS PULLED BY THE FINGERS OF THE CURIOUS READER.

Below the "War" and "Peace" page of the book of dissolving views is the simple verse—"Strife is sad, whate'er 'tis for—Oh, why should men delight in WAR! Comforts, science, arts increase, In countries where men live in PEACE."

have somehow survived not only the years, but multitudes of soft, sticky little fingers.

There are solemn little dissolving views, panoramas of Paris, of Brighton, of battles, of ruins, of the Great Exhibition, an Areorama of Regents Park, an *Optique Complet du Palais Royal*, Edinburgh, Longchamp—but this is a list of names, and not an explanation of several fascinating contraptions which delighted countless children between the beginning of the century down to about 1870.

The peepshows of the period—of which Fig. 4 is an illustration of the outer cover only—are not easy to describe, and next to impossible to photograph. Imagine yourself pulling this piece of cardboard until it will come out no further: the shallow box opens out exactly like a concertina, you look through the hole, or holes, and there before you is a vista made of several coloured pieces of cardboard looking like the scenery of a miniature stage, with everything in its proper perspective. I don't know when the stereoscope became popular, but these little peepshows, sold in their thousands as souvenirs of events or places, were its immediate predecessors.

It is, of course, quite easy to sneer at them—and, indeed, they have nothing to do with Art—but they are none the less quaint, "cute," and extremely amusing—and, incidentally, bring back the authentic tang of popular taste in a way which more formal and grandiose relics as often as not fail to do.

A PAGE FOR COLLECTORS. PANORAMAS AND SUCHLIKE.

By FRANK DAVIS.

Most of the English peepshows have but one hole, and consequently but one vista, but one of the first Thames Tunnel has two, and shows both below and above the river. One—German, I think—of Constantinople has no fewer than five. There is a very fine one of Napoleon at the Battle of Eylau, and a rather mawkish example of the Battle of Trafalgar, in which the aquatint is similar to the illustrations of the well-known "Naval Achievements of 1816." In this there are two backdrops, if one may use the term in this connection. In the first the ships are coming into action, while in the second the battle is raging; the front cover gives us the death of Nelson. A later and very gory battlepiece is "The Victory of the British Army in the East Indies." The last of all in this collection seems to be the Exhibition of 1862.



3. A CHILDREN'S TOY OF THE EIGHTEEN-THIRTIES: PART OF AN UNROLLING PANORAMA OF BRIGHTON—SEVERAL YARDS IN TOTAL LENGTH—AND THE BOX CONTAINING IT.

The landscape grand, with ruins gray,
Affords us countless charms by Day:
How beautiful the moon's pale light
Makes streams and ruins seem at Night.

Now for something rather earlier—and not less fascinating. First the Panoramas (Fig. 3), not to be confused with the peepshows, or *optiques*, mentioned above. The rather jolly one of Brighton is dated 1833 on the nice little box, and a portion is shown extended: yards more are inside. There are several examples, notably the famous "Going to Epsom Races," by Henry Alken, issued in 1819. Can anyone tell me whether the "ludicrous" of the little advertisement was current speech at the time, or merely a misprint, or just ignorance? I suspect the first-named. Other Panoramas of this sort are Robert Cruikshank's "Going to a Fight"—a wonderfully vivid picture—or, rather, series of pictures—of a sporting crowd, and Alken's "Trip to Melton Mowbray."

A nursery example of a dissolving view, of so extraordinary a banality as to disarm all criticism, is illustrated in Figs. 1 and 2, taken from a little book of 1860. There are various contrasting scenes achieved by pulling the little tag, and one hopes the infant mind was thereby improved. The poet's intentions were better than his execution—and the same may be said of the artist. A quotation from one of the other pages, "Day—Night," is irresistible—

One turns over these things, and suddenly finds oneself back in the nursery again: here is a very beautiful young man in shirt and breeches, who steps into the shadow of a landscape. The figure is flat and detachable. Wrapped up in twelve separate brown-paper folders are the following clothes for him—I imagine of about the year 1810 or so—also cut out of flat paper, which can be pinned on over the beautiful young man: (1) Walking dress; (2) Naval uniform; (3) Monk's habit; (4) Turkish costume; (5) Quaker's habit; (6) Mourning suit; (7) German Hussar; (8) Full dress in year 1700; (9) Knight in full armour; (10) Officer's uniform—land forces; (11) Gentleman's evening costume; (12) French uniform—Imperial Guard. There is a Panoramacopia. This grandiloquent expression hides the ingenious idea of interesting the young by giving them a series of cards to play about with—but the cards are so designed that however you arrange them they always present a continuous and fairly logical landscape. T. T. Dales, Drawing Master, was responsible for this in 1824.



4. A NURSERY PREDECESSOR OF THE STEREOSCOPE: THE FRONT OF A GERMAN PEEPSHOW BOX WITH THREE SPY-HOLES, EACH PERMITTING A DIFFERENT VIEW OF THE "FIRST RAILWAY IN GERMANY."

Our illustration is of the front of a shallow box which opens out, concertina-wise. The box having been extended, the child-owner of this nursery treasure, looking through any one of the peep-holes, could see a vista made of several pieces of coloured cardboard and looking like the scenery of a miniature stage; with everything in its proper perspective.

All Photographs Reproduced by Courtesy of J. Russell and Sons.

There is also a Polyorama Panoptique, which no doubt charmed and thrilled many earnest little pre-cinema creatures—certainly the name must have impressed them. This is a small box in which were dropped slides showing various scenes. As you opened or shut the box and looked through a hole—rather like looking through a plate camera—so you got the effect of day or night; and the illumination of the streets and houses was obtained by pasting orange paper over pin-holes in the design.

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COMING EVENTS:

CRICKET.

Aug. 8, 10, 11: Yorkshire v. Northants (at Bradford).
Aug. 15, 17, 18: Yorkshire v. Middlesex (at Leeds).

SHOWS:

Aug. 6-8: Harrogate Agricultural Show.
Sept. 16-18: North of England Flower Show at Harrogate.
Nov. 17-18: Harrogate Chrysanthemum Show.

RACING:

York, August 25-27.
St. Leger Week, at Doncaster, Sept. 8-11.

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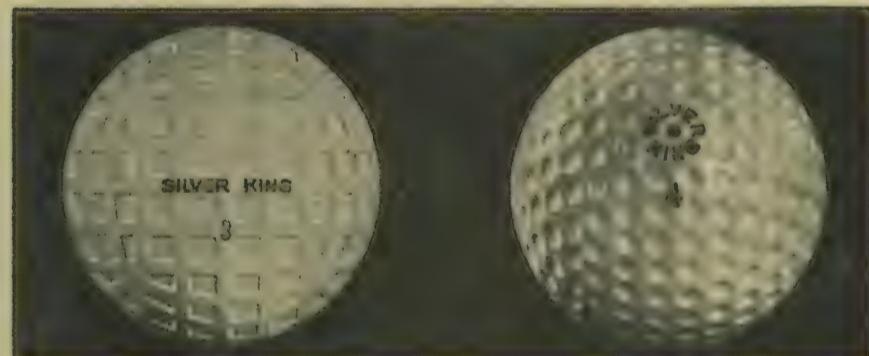
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BALLET AT COVENT GARDEN.

THE last three new ballets produced by Mme. Rubinstein were all excellent, and, indeed, it is rather a pity that the season is over before the public had time to realise what an abundance of good things Mme. Rubinstein has had to offer. But if she comes again to Covent Garden next year she will find a much larger public.

As a dancer, Mme. Rubinstein is not exceptionally gifted. She has taste, and can mime better than she can dance; so, as a consequence, she has not had as good a Press as she has deserved, because most critics have devoted themselves to pointing out her shortcomings as a dancer, which are obvious (more obvious than her virtues, which are of a superior and intellectual rather than physical character), and have neglected to describe the superlative merit of her productions. Apart from Diaghilev's ballets, no productions comparable with Mme. Rubinstein's have been seen upon the London stage within the last quarter of a century. The *décor* by Benois of such a ballet as "Les Noces de Psyche et l'Amour" is, I believe, the finest ever seen upon a London stage. Benois is, within his field, unsurpassable, and the costumes of Pluto and the shades of the underworld in this ballet show a visual imagination of an extraordinarily high order. Equal praise must be given to Mme. Nijinska's choreography in this ballet. It is of an unbelievable beauty, and was executed by the *corps de ballet* with exhilarating efficiency. The music, taken from J. S. Bach and orchestrated by Arthur Honegger, is another feature of "Les Noces de Psyche et l'Amour," for it has been selected and handled with exceptional good judgment and talent. In fact, taking into consideration the three chief elements of ballet—*décor*, music, and choreography—I have no hesitation in saying that "Les Noces de Psyche et l'Amour" is the finest ballet I have ever seen, and I have seen every ballet produced in London during the past twenty years.

The Schubert-Liszt ballet, "La Bien-Aimée," is chiefly remarkable for the clever orchestration by Darius Milhaud, one of the most talented of the generation of French composers after Ravel. The attractive setting is by Benois and the choreography by Nijinska; it is a novel and interesting ballet, which might grow upon one with repetition, as, for

example, the ballet "David" does. I have seen "David" three times this season, and every time I liked it more. Henri Sauguet's music has a very individual flavour, and Mme. Rubinstein mimes very well indeed in this ballet. "Amphion," music by Arthur Honegger; choreography by Massine; *décor* by Benois, and poem by the greatest of living French poets, Paul Valéry, is a ballet in which words play a large part, there being a chorus which chants and a certain amount of declamation by the principal dancer. Mme. Rubinstein's diction is admirable, and the chorus was well rehearsed. The music is interesting, and the choreography one of Massine's best inventions. Altogether, "Amphion" is a most interesting and beautiful ballet, and it made a deep impression upon the audience.

Mme. Rubinstein is to be congratulated on the good judgment she has shown in producing works by such good artists as Benois, Valéry, Honegger, Henri Sauguet, Darius Milhaud, Massine, and Nijinska, who are all genuine artists whose work has an individual character and is not a mere commercial product, and it is to be hoped that she will be sufficiently encouraged by her reception to come again next year, bringing further new ballets. W. J. TURNER.

THE DRAMA OF MONEY-MAKING.

(Continued from page 154.)

and their stock, which had stood at 1000 in August, by Sept. 29 had fallen to 175.

Of all the booms in stocks Mr. Meredith describes, the South Sea Bubble is the most spectacular, and the most picturesque. As we begin to draw nearer our own times, we become more conscious of the shady side of these financial dramas, more alive to the sufferings they entailed to thousands of innocent persons. Events which in the seventeenth and eighteenth centuries had a flavour of the marvellous, and the charm of a fairy-tale, now become a little dingy. The shadow of crime steals across the page. As the public grows warier (at least, we suppose it does), it will no longer invest money in such quaint projects as trading in human hair; promoters have had to curb their imaginations and be duller, if more deceitful. In the Industrial boom of 1825, however, the *Times* published the details of a "cemetery

company" which aimed at combining "the beauties of the celebrated Cimetière du Père Lachaise of Paris with perfect security for the dead." "The profits" (the notice went on to say) "arising from fees and the erection and sale of vaults, considering the number of deaths, will almost exceed the powers of calculation. . . . District cemeteries will be established, and the interests of all parties secured."

This is grim enough; and grim, too, are the ultimate fates of many of the financiers whose meteoric careers Mr. Meredith traces—Henry Fauntleroy, the forger, was hanged in 1824. George Hudson, "the Railway King," and possibly the prototype of Mr. Merdle in "Little Dorrit," died in 1871, a "poor and discredited man." Baron Grant, who obtained his title by financing the great arcade in Milan, who converted Leicester Fields into Leicester Square, and whose many schemes cost the public "well over £20,000,000," shrank into his shell and retired to a small property at Bognor. When the Liberator Building Company crashed, a hundred people died of shock, ten victims were sent to lunatic asylums, and twenty-five thousand suffered direct loss. Jabez Balfour received a sentence of fourteen years' penal servitude, and the Judge observed: "No prison door can shut out from your ears the cry of the widows and the orphans you have ruined." Ernest Terah Hooley, the Bicycle King, was the idle of the fashionable world till bankruptcy overtook him; then "his friends, who not so long before had almost fought for the privilege of his friendship and the collection of the golden crumbs from his table which this entailed, gave him the cold shoulder, and tried conveniently to forget" him. Barney Barnato, travelling from Capetown to Southampton, threw himself overboard and was drowned. Whitaker Wright committed suicide rather than serve ten years' penal servitude. James White, of British Controlled Oilfields, found in chloroform a refuge from financial embarrassment. Albert Loewenstein lived a spectacular life and died a spectacular death—though not, Mr. Meredith thinks, a death of his own choosing.

It is a melancholy catalogue, and would be more melancholy were it not diversified with matter of a lighter nature. Mr. Meredith has an eye for the comedy as well as the tragedy of the Stock Exchange; and if the reader sighs every now and then, he also smiles.

L. P. H.

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THE PLAYHOUSES.

"DR. JEKYLL AND MR. HYDE" AT THE SAVOY.
THE production of "Dr. Jekyll and Mr. Hyde" in the manner of the 'eighties suggests that our parents took their thrills less gruesomely than the modern generation. Though the wind howled eerily enough through half-opened doors, and violins wailed dutifully in the orchestra, and a green lime persistently dogged Mr. Hyde's footsteps around the stage, few in the audience could have watched the performance with dilated eyes of apprehension. Mr. Arthur Phillips made his changes from the rather pompous Dr. Jekyll to the cringing hunchback, which was his conception of Mr. Hyde, smartly enough, but greater acting than he appeared capable of was needed to infuse terror into so mechanical a figure. Mr. William Holles's staging admirably suggested the period, and the play may meet with some success as a "museum piece," but as a popular thrill it is unlikely to appeal to a generation whose hair has been raised by such efforts as "The Cat and the Canary."

"APRON STRINGS," AT THE VAUDEVILLE.

There is a certain coarseness in this story of a nervous young man who treats his bride on the lines laid down for seemly conduct by a Victorian-minded mother which will render it objectionable to many people. Yet it is amusing enough in its broad way, and Mr. Kenneth Kove's inebriation scene in the third act contrives to be humorous, inoffensive, and even original. Thanks to a superb performance by Miss Henrietta Watson and an excellent one by Mr. Arthur Flynn, as middle-class parents anxious to interview their daughter's prospective husband, the first act was excellent entertainment, and the fact that we were still awaiting the entry of Mr. Joseph Coyne promised even better for the second act. But, unhappily, the musical-comedy methods of Mr. Coyne, together with several lapses of memory, dulled the edge of our enjoyment. I imagine that even the American author would admit that many of his references to the marriage bed in the third act were "raw," but it must in fairness be stated that, in its way, this third act was very funny. It is not, however, a play for the young or the refined. Mr. Kenneth Kove's inability to vary an air of semi-imbecility made his Daniel tedious at moments, and suggests

that he will have to acquire greater versatility before he can hope to carry a play upon his shoulders. Mr. Joseph Coyne will be better when he is sufficiently familiar with his lines to refrain from over-acting in an effort to cover his lapses of memory. Miss Ursula Jeans and Miss Diana Wilson completed an excellent cast.

CHESS.

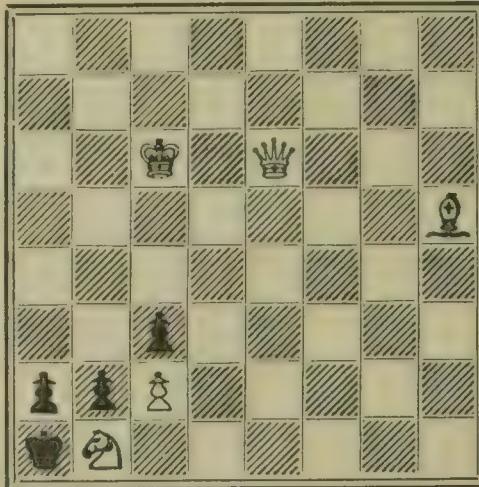
CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, "Illustrated London News," 346, Strand, W.C.2.

PROBLEM No. 4089.—By RUDOLF L'HERMET (SCHÖNEBECK).

"QUO VADIS?"

BLACK (4 pieces).



WHITE (5 pieces).

[In Forsyth Notation: 8; 8; 2k1Q3; 7B; 8; 2p5; ppP5; kS6.
White to play and mate in three moves.

ONE FOR THE ALMANAC.

We are indebted to Mr. Charles Willing, of Philadelphia, for this game, a squeezed Sicilian ending in a coruscating mate. Mr. Whitaker is a great exponent of "brighter chess" and does not mind taking a risk to get a combinative attack, as his gallant but unsuccessful bomb attack against Sir George Thomas in the cable match testifies. He received a "brilliance prize" for this week's game, played in the championship of the Western Chess Association of the U.S.A., of which he is the holder.

WHITE	BLACK	WHITE	BLACK
(Mr. Norman T. Whitaker.)	(Mr. J. F. Collins.)	(Mr. Norman T. Whitaker.)	(Mr. J. F. Collins.)
1. PK4	PQB4	1. BK4	BKR4
2. KtKB3	K1QB3	2. KtB3	KtP
3. PQ4	PXP	3. KtB3	KtB3
4. Kt×P	KtB3	4. KtB3	KtB3
5. KtQB3	PQ3	5. KtB3	KtB3
6. BQB4	BQ2	6. KtB3	KtB3
7. Castles	PKKt3	7. Castles	PKKt3
8. PKR3		8. PKR3	

"Modern Chess Openings" gives Kt×Kt here, but does not mind the Black Kt going to K4, providing KKt3 is closed against him.

9. BK3	BKt2	9. BK3	BKt2
10. QQ2	Castles	10. QQ2	Castles
	Reserving K2 for the B, for use on the long diagonal.		Reserving K2 for the B, for use on the long diagonal.
			Threatening KtKt6.
11. BK2	RK1	11. BK2	RK1
12. POKt3	PQR3	12. POKt3	PQR3
13. PB4	KIB3	13. PB4	KIB3
14. BB3	QB2	14. BB3	QB2
15. QKtK2	Kt×Kt	15. QKtK2	Kt×Kt
16. Kt×Kt	PKQt4	16. Kt×Kt	PKQt4
17. PB5		17. PB5	

The square e6 is now fatally weak, and Whitaker skilfully uses

A very ill-timed attempt to win a P.

Central heating in winter—central cooling in summer. This ideal will be realised in England for the first time when the Monseigneur Restaurant in Piccadilly Circus completes the installation of its new refrigeration cooling system, whereby iced air will be supplied to the restaurant during the summer months. The rumour that the "Monseigneur" is closing down to enable this installation to be made is entirely without foundation. The existing Ozone Air apparatus is now operating to keep the atmosphere clear and cool, and the iced-air system will be installed without inconvenience to the restaurant's patrons.

With the holiday season now on, attention is called to the attractions of the Rhine country. This territory is full of objects of interest, and by starting at Rotterdam and going on to Essen, Cologne, Frankfurt, Baden-Baden, and Lucerne, and finishing at Munich, one can take in not only a most picturesque portion of the Rhineland, but a glimpse can be obtained of Holland, the Ruhr, and Switzerland, in the space of three weeks. Each stopping-place provides a variety of excursions, and the traveller will be able to return on many similar trips, and each time enjoy fresh sights and experiences.

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The Sketch

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ONE of the bugbears to motorists on tour in this country is the necessity for traversing large towns, usually congested with traffic, and very often presenting an intricate route not easily to be followed by a stranger. To overcome this difficulty, the R.A.C. includes with every route sent to a member a large-scale plan or map of any big towns that lie on the way, showing the easiest way through; or, wherever possible, a loop route that will avoid the busy parts of the town altogether. The increasing number of by-pass roads now being constructed in all parts of the country simplifies the matter to a large extent, and, wherever possible, the R.A.C. routes are arranged so as to avoid big towns altogether. In certain circumstances, however, it is not possible to avoid a large town, and this applies particularly to London. Motorists from the provinces visiting London for the first time frequently experience considerable difficulty in finding their way to their destinations, and are often confused by the various one-way traffic signals now in operation in the Metropolis. For the convenience of its members in such cases, the R.A.C. arranges for a "town pilot" to meet any car on the outskirts of London and conduct it to its destination, avoiding the busier streets wherever possible. If desired, the pilot is prepared to drive the car, and so relieve the owner of all anxiety. This service has

been found of such assistance to drivers that it has now been extended to certain of the larger provincial towns for the benefit of R.A.C. members on tour.

A Folding
Cooking-Stove.

As the camping and picnic season is in full swing in the British Isles and elsewhere, a correspondent asks me to recommend a useful cooking-stove which is easily carried. Now, having personally tried one which is satisfactory, I have kept to it, so my experience is limited. Being a petrol-using merchant, I naturally prefer a petrol stove. The one I can thoroughly recommend is the Gipsy camp stove, sold by the Sunshine Radiator Co., Ltd., of 70, Old Broad Street, London, E.C.2. The Gipsy weighs only 11½ lb., and when folded as a suitcase, with its handle for carrying, measures 17 in. by 4 in. by 9 in. The actual cooking space is 16½ in. by 9 in. deep. It heats up in half a minute and lights just as easily under rough weather conditions as in fine sunshine, when there is no wind. But write to these people for their catalogue; I believe the price paid was 39s. 6d., but I am not certain. This stove is a two-burner affair, and is equally useful on caravans, motor-boats, and anywhere else as a camp cooker. Most campers who have used it approve of its easily cleanable features, and my first knowledge of its existence came through a friend who bought a Rice caravan with the Gipsy camp stove among its fittings.

Pump
Carburetters :
Distinctive
Features.

In answer to another correspondent asking me why motor manufacturers are now fitting down-draught and pump carburetters, I suppose that I had better give the designers' views on that subject. Down-draught carburetters claim the advantage that the petrol vapour falls into the induction-pipe naturally by its own weight, and so assists the speed of its entry to the combustion-chamber by the suction of the engine. Up-draught or side-draught carburetters have the weight of the vapour fighting against the pull of the suction. Then most of these down-draught carburetters also combine a petrol-pump which enriches the mixture by mechanical means when the throttle is opened by the driver. With the demand for very rapid acceleration of the speed of engines and their much-increased number of revolutions—6000 per minute in place of 2000 per minute—the mixture was apt to be starved without the aid of the pump to force more petrol through the carburettor-mixing chamber. At the same time, if my correspondent is contemplating changing the carburettor of the old type to one of this new down-draught variety, he will probably find that the new gas-mixing machine will require a special induction-pipe in place of the existing one on the car.

Another query was in regard to Lucas's "panoram" driving mirror for saloon cars. The advantage of this mirror is that the driver using one on his front

screen can see reflected on its surface the traffic on each side of the car, as well as that following in its immediate rear. This mirror costs 12s. 6d., and is well worth the price as a beneficial safety device. In London it saves crashing cyclists and motorcyclists who cut in on the near side, a very common trick also indulged in by taxicabs. Any local dealer can supply it, as Lucas's are the standard equipment on a large number of cars built in England.

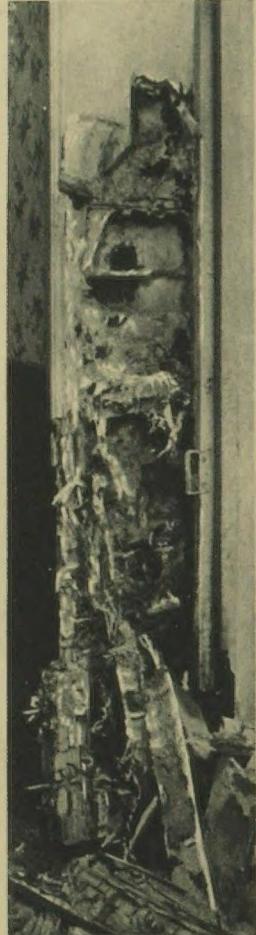
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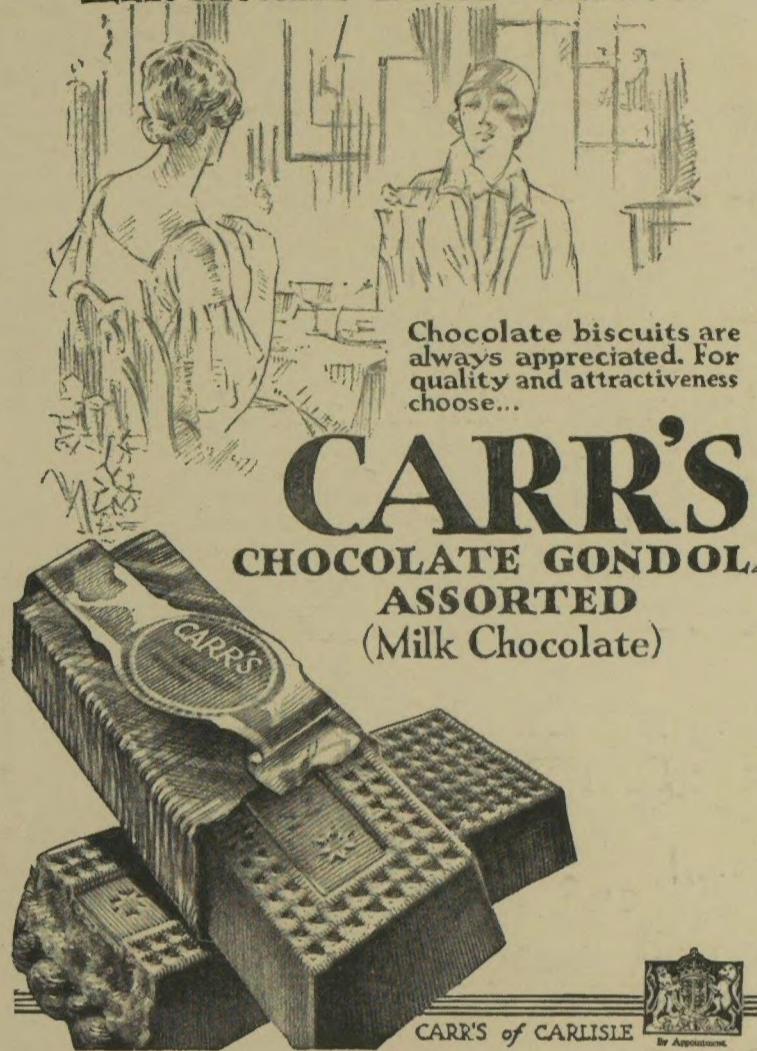


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